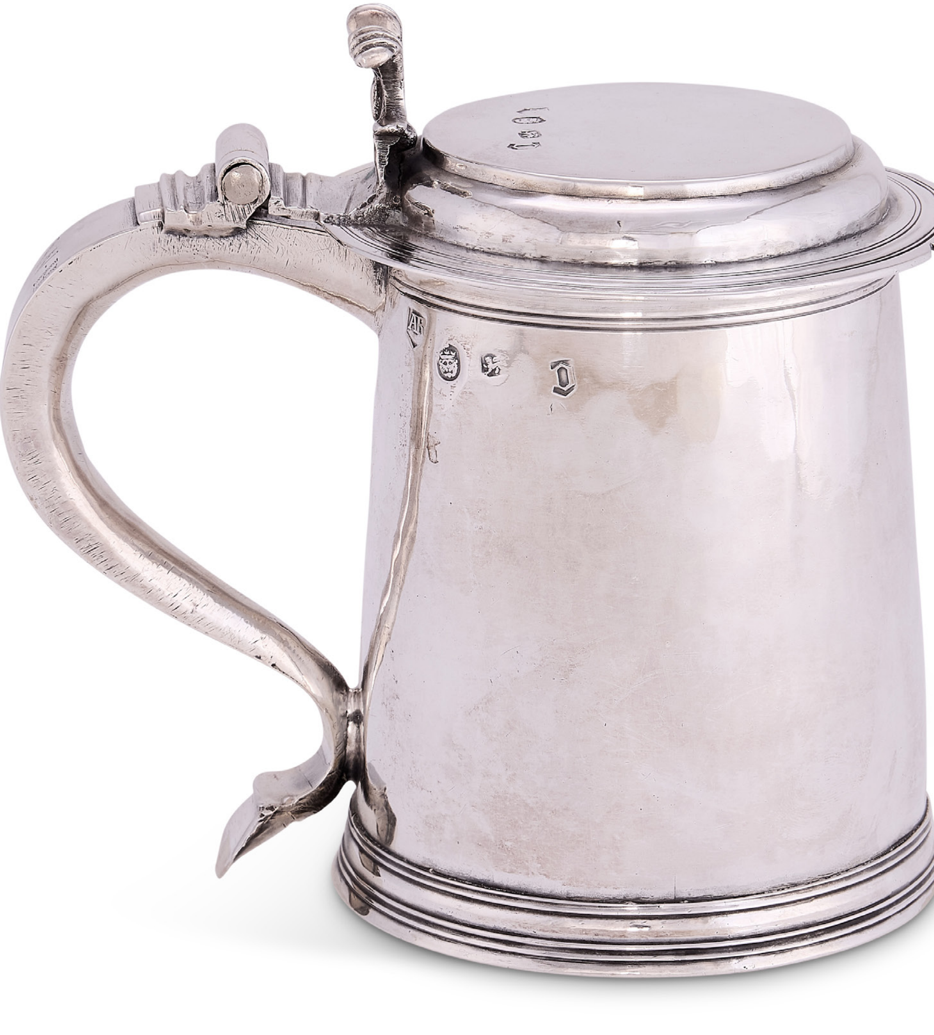
OLYMPIA auctions

EUROPEAN WORKS OF ART, OBJECTS & SILVER

WEDNESDAY 21ST MAY 2025



Lot 246

Front Cover: Lot 74
Back Cover: Lot 100

EUROPEAN WORKS OF ART, OBJECTS & SILVER

TO BE SOLD BY AUCTION:
25 Blythe Road, London W14 0PD

AUCTION:
Wednesday 21st May 2025, 11am, precisely

PUBLIC EXHIBITION:
Sunday 18th May, 12pm to 4pm
Monday 19th May, 10am to 8pm
Tuesday 20th May, 10am to 5pm

SALE NUMBER OA015

ENQUIRIES:
Matthew Barton, Head of Sale
Henrietta Grant, Administrator

CONSULTANTS:
Phillip Howell (Ceramics)
Peter Arney (Ceramics)
John Culme (Silver & Vertu)

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ONLINE CATALOGUE AND LIVE INTERNET BIDDING AVAILABLE THROUGH:
www.olympiaauctions.com
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IMPORTANT INFORMATION FOR BUYERS

1. INTRODUCTION

The following notes are intended to assist Bidders and Buyers, particularly those who are inexperienced or new to our saleroom. The sale of goods at our auctions are governed by our Terms of Sale (for Live Auctions or Online Auctions as applicable), our Privacy Policy, the Important Information for Buyers, and any notices that are displayed in our saleroom or announced by the Auctioneer (in the case of a Live Auction) or displayed on any Listing for a Lot in our Online Auction catalogue (in the case of an Online Auction) (collectively, the "Terms and Conditions of Business"). The Terms and Conditions of Business are available for inspection on our Website and at our saleroom on request. Our staff will be happy to help you if there is anything in our Terms and Conditions of Business that you do not fully understand.

Please make sure that you read the applicable Terms of Sale carefully before bidding. If your bid is successful, you will be obliged to comply with our Terms of Sale.

2. AGENCY

As Auctioneers we usually act on behalf of the Seller whose identity, for reasons of confidentiality, is not normally disclosed. If you buy at auction your Contract for your purchase of the goods is with the Seller, not with us as Auctioneer.

3. ESTIMATES

Estimates are designed to help you gauge what sort of sum might be involved for the purchase of a particular Lot. Estimates may change and should not be thought of as the Lot's value or predicted sale price. The lower Estimate may represent the Reserve price (the minimum price for which a Lot may be sold) and will not be below the Reserve price. Estimates do not include the Buyer's Premium or VAT (where chargeable). Estimates are prepared some time before the auction and may be altered by a saleroom notice or announcement by the Auctioneer before the auction of the Lot (for Live Auctions), or on the Listing for a Lot in our Online Auction catalogue before the auction of the Lot (for Online Auctions). They represent a matter of opinion and are not definitive.

4. BUYER'S PREMIUM

The Terms of Sale oblige you to pay a Buyer's Premium at 25% on the Hammer Price of each Lot purchased. The Buyer's Premium is subject to VAT at the standard rate (currently 20%).

5. VAT

The following paragraphs are intended to give general advice on VAT for items purchased at auction. We have covered the common situations, and this may not be comprehensive. We are unable to offer Tax advice and we suggest you seek independent advice if you require clarifications or further information.

5.1 Items in our catalogue may be marked in the following ways:

(a) (†) indicates that VAT is payable by the Buyer on both the Hammer Price and the Buyer's Premium. VAT will be chargeable at the standard rate (presently 20%) for most Lots. Qualifying books will be charged at 0%. This imposition of VAT is likely to be because the Seller is registered for VAT within the UK and is not operating the Dealers' Margin Scheme on their consignment to us.

(b) (‡) indicates that the Lot has been imported from outside the UK using customs Temporary Admissions procedures. Import VAT of 5% (reduced rate due to nature of the Lot) is due on the Hammer Price and an amount in lieu of VAT at 20% will be included in the Buyer's Premium. This VAT on the Buyer's Premium cannot be itemised separately on our invoices. The successful Bidder and therefore Buyer of the Lot will become its importer.

(c) (**Ω**) indicates that the Lot has been imported from outside the UK using customs Temporary Admissions procedures. Import VAT of 20% (higher rate) is due on the Hammer Price and an amount in lieu of VAT at 20% will be included in the Buyer's Premium. This VAT on the Buyer's Premium cannot be itemised separately on our invoices. The successful Bidder and therefore Buyer of the Lot will become its importer.

(d) Lots which do not display one of the above symbols (referred to herein as unmarked Lots) have no VAT payable on the Hammer Price. This is because such Lots are sold using the Auctioneers' Margin Scheme. Therefore, an amount in lieu of VAT at the standard rate is included within the Premium and will not be shown separately on our invoice or be recoverable as input Tax.

5.2 For the items marked (‡) or (**Ω**), Buyers registered for VAT in the UK should notify us as soon as possible after the sale so that we can correctly instruct our shipping agents to complete the import into the UK under the Buyer's VAT registration and HMRC can issue a form C79. The charge on our invoice for the import VAT is not sufficient evidence to make a claim for the import VAT.

6. REFUNDS OF VAT

6.1 For Buyers from outside the UK, the VAT charged on the Hammer Price and Buyer's Premium or included in lieu of VAT in the Buyer's Premium can be refunded so long as the Buyer has:

(a) registered to bid with an address outside the UK; and

(b) discussed with us the proof of export we require and the timeframes to complete the export.

6.2 Once we are satisfied that the requirements referred to in Clause 1.6.1 have been met, and with the proof of export provided, the following VAT will be refunded:

(a) For Lots marked (†): The VAT on the Hammer Price and on the Buyer's Premium.

(b) For Lots marked (‡) and (**Ω**): the import VAT and, the VAT in lieu in the Buyer's Premium.

(c) For unmarked Lots: the amount in lieu of VAT in the Buyer's Premium.

6.3 To enable us to refund the VAT charged correctly we normally require the use of our international shippers to assist with the required paperwork. For private Buyers, we will only be able to refund the VAT if our shippers are used for the export of the Lot outside the UK.

7. REINVOICING SALES

For unmarked Lots, you can request a Lot to be reinvoiced outside the Auctioneers' Margin Scheme. VAT at 20% will be charged on the Hammer Price and the VAT on the Buyer's Premium will be itemised separately on our invoice. This will enable a VAT registered business to reclaim all the VAT. Please note that the item will no longer be eligible to be sold in the Margin Scheme. We recommend you seek advice before proceeding. Requests must be made within 6 months of the sale and certain conditions apply.

8. INSPECTION OF GOODS BY THE BUYER

As we act on behalf of the Seller, we are dependent on information provided by the Seller about their goods. We may inspect Lots and will act reasonably in taking a general view about them. However, we are normally unable to carry out detailed examinations of Lots to check their condition in the way a Buyer would do. You will have the opportunity to inspect the goods (upon request). Where a Lot is made available for inspection, we strongly recommend that you inspect any Lots that you are interested in prior to bidding at the auction. Please carefully note the exclusion of liability for the condition of Lots set out in the Terms of Sale for Online Auctions at Clause 22.5 and the Terms of Sale for Live Auctions at Clause 18.5.

9. GOODS WITH ELECTRICAL COMPONENTS

These are sold as "antiques" for their historical and decorative attributes, and for collection and display only. They are not intended for use.
If you buy goods with electrical components and intend to use them, you must ask a qualified electrician to check them for compliance with safety regulations before you use them.

10. ENDANGERED SPECIES

If you intend to buy goods which contain endangered species, you need to find out if there is a prohibition on the purchase of goods of that character. For goods containing elephant ivory, you also need to satisfy yourself that they have been correctly registered or certified and meet the exemption conditions under applicable legislation.

11. EXPORT OF GOODS

If you intend to export goods you must find out:

11.1whether an export licence is needed; and

11.2 if there is a prohibition on exporting goods of that character outside of the UK or on importing goods of that character in your intended country of import such as because the goods contain prohibited materials such as elephant ivory or other protected flora and fauna.

12. BIDDING

Bidders will be required to register with us before the auction starts. We Reserve the right to impose a deadline prior to the auction by which you must register or by which we must receive a commission bid. If you wish to bid on high value Lots this deadline may be several days before the auction in order to allow us sufficient time to carry out the necessary checks. Lots will be invoiced to the name and address on the registration form. Please enquire in advance about our arrangements for telephone or online bidding. You will need to provide us with proof of your identity in a form acceptable to us and such other information as we may require. Please note that we may refuse to register you if you do not provide us with all the information and documentation that we ask for or at our discretion.

13. BIDDING PLATFORMS

We offer free online bidding directly through our Website (www.olympiaauctions.com). You may also bid using an independent Bidding Platform. Bidders using an independent Bidding Platform or service should note that the platform may impose an additional fee or charge, which will be added to the total amount payable in the event your bid is successful. Please refer to the terms and conditions on the relevant independent platform for rates.

14. FINANCIAL CHECKS

As Auctioneers we may have to conduct various checks into our customers under the Money Laundering Legislation, under sanctions legislation and other related legislation. Unless we confirm we already have this information, on registration to bid you will be required to provide the following:
(a) For individuals, official photo identification (driving licence, passport or equivalent) and proof of address (if this is not included in your ID document).
(b) For corporate entities, the certificate of incorporation (or equivalent) with the entity's official name, registered number (if any) and registered address, as well as details and ID documentation for directors and beneficial owners of the entity.
(c) For trusts and estates, details and ID documentation for executors/trustees and details of beneficiaries: please contact us for further information.
14.1 You may be asked for further information if we deem this necessary.
14.2 If you are bidding for another person (your Principal) you will be required to provide the above information for yourself and your Principal, along with a signed letter from your Principal authorising you to bid on his/her behalf.
14.3 If you require further information about ID requirements, please contact enquiries@olympiaauctions.com. If we deem that you have not provided sufficient information for us to complete our anti-money laundering, terrorist financing and sanctions checks to our satisfaction, we may refuse to register you to bid and we may postpone completion of or cancel any Contract made by you and the Seller in the event you have made a successful bid.

15. COMMISSION BIDDING

You may leave commission bids with us indicating the maximum amount to be bid against a Lot (excluding the Buyer's Premium and/or any applicable VAT). We will execute commission bids as cheaply as possible having regard to the Reserve (if any) and competing bids. If two Buyers submit identical commission bids, we may prefer the first bid received (where this can be reasonably ascertained). Please enquire in advance about our arrangements for the leaving of commission bids by telephone or fax/email or via our Website or online Bidding Platform.

16. METHODS OF PAYMENT

16.1 Online: Payment can be made at www.OlympiaAuctions.com/payment
16.2 Cheque: Usually any cheques will need to be cleared before you can take the goods away. We require seven days to clear sterling cheques unless special arrangements have been made in advance of the sale.
16.3 Bank Transfer: Payments must be received from a bank account held in the name of the person or entity named on the invoice for the Lot.
16.4 Cash: £6,000 and "card holder not present" payments above £2,000 cannot be accepted.
16.5 Credit Card payments in person: Payments above £6,000 cannot be accepted.
16.6 Debit Card payments in person: Payments are without limit.

17. COLLECTION AND STORAGE

Please note what the applicable Terms of Sale say about collection and storage (see Clause 13 of the Terms of Sale for Live Auctions and Clause 15 of the Terms of Sale for Online Auctions). It is important that you pay for and collect goods promptly. Any delay may involve you having to pay storage charges. You (or your agent) must bring photographic ID for collection. Please note that collection may be made during working hours only, usually Monday to Friday 09:30 to 17:00.

18. POTENTIAL CANCELLATION RIGHTS

If you purchase a Lot in an Online Auction as a Consumer in the UK or EU from a Seller who is a Trader, you may have a right to cancel your purchase of that Lot from the day of the auction up to the day which is 14 days after the date on which you take possession of the Lot. You may also have the right to cancel Services provided by us. Further information is set out in the Terms of Sale for Online Auctions.

CATALOGUING PRACTICE

1.

Please note that all measurements are approximate and that illustrations are not to scale. The condition of a Lot is not usually included in catalogue descriptions, and no assumptions should be made in the absence of this information. Condition reports are available on request.

2. CERAMICS

Obvious faults may be recorded in italics at the end of a description for ceramics.

3. CLOCKS AND WATCHES

All Lots are sold "*as is*" and the absence of any reference to the condition of a clock or watch does not imply that the Lot is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, we make no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, the Bidder should be aware that a general service, change of battery or further repair work, for which the Buyer is solely responsible, may be necessary. The Bidder should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

4. DISPLAY ACCESSORIES

Please note that armour stands and many of the display mounts used in the catalogue(s) and the sale exhibition(s) do not form part of the Lot unless stated in the catalogue, though they may be made available to the successful Buyer of the relevant Lot(s). Please contact us for prices and further details.

5. FIREARMS

Please note that all bore sizes are approximate.

6. JEWELLERY

It is common practice for many gemstones to be treated by a variety of methods to enhance their appearance and the international jewellery trade has generally accepted these methods. Although heat enhancement of colour is usually permanent, in some cases this could affect the durability of a gemstone. Oiled gemstones may need re-oiling after a certain period. If no gemmological report is published in the catalogue, prospective Buyers should be aware that the gemstones or pearls could have been enhanced by some method.

7. PHOTOGRAPHS

In addition to the explanations set out below regarding categorising terms for works, please note the following. The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the Lot description). A vintage photograph is one which was made within approximately 5–10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be printed later, "printed later" will appear in the Lot description.

Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the catalogue without the margins illustrated.

All photographs are sold unframed unless stated otherwise in the Lot description.

8. PICTURES

A work catalogued with the name(s) or recognised designation of an artist, without any qualification, is, in our opinion, a work by the artist. In other cases, the following expressions with the following meanings are used:

(a) "Attributed to": means in our opinion it is probably a work by the artist in whole or in part.

(b) "Studio of" or "workshop of": means in our opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

(c) "Circle of": means in our opinion a work of the period of the artist and showing his influence.

(d) "Follower of": means in our opinion a work executed in the artist's style but not necessarily by a pupil.

(e) "Manner of": means in our opinion a work executed in the artist's style but of a later date.

(f) "After": means in our opinion a copy (of any date) of a work of the artist.

(g) "Signed", "dated", "inscribed": means in our opinion the work has been signed, dated or inscribed by the artist. The addition of a question mark (?) adds an element of doubt.

(h) "Bears signature", "bears date", "bears inscription": means in our opinion the signature, date, inscription or stamp is by a hand other than that of the artist.

9. SILVER, GOLD AND PRECIOUS METALS

Weights may only be accurate to within 5 grams. Weights shown as "(* oz)" are in troy ounces and usually rounded down to the full ounce.

10. THE FOLLOWING SYMBOLS MAY BE USED IN OUR AUCTION CATALOGUES

(a) (□) indicates a Lot with no Reserve.

(b) (✧) indicates a "Premium Lot". For Premium Lots, you must complete the required Premium Lot preregistration application and deliver to us such necessary financial references, guarantees, deposits and/or such other security as we may in our absolute discretion require, as security for your bid. Our decision as to whether to accept any pre-registration application shall be final.

(c) (◉) indicates items that have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The absence of the symbol is not a warranty that there are no restrictions regarding import or export of the item. We accept no liability for any Lots which may be subject to restrictions but have not been identified as such. Please refer to section A, paragraph 10 above.

(d) (⊕) indicates a Lot that may be subject to Artist's Resale Right.

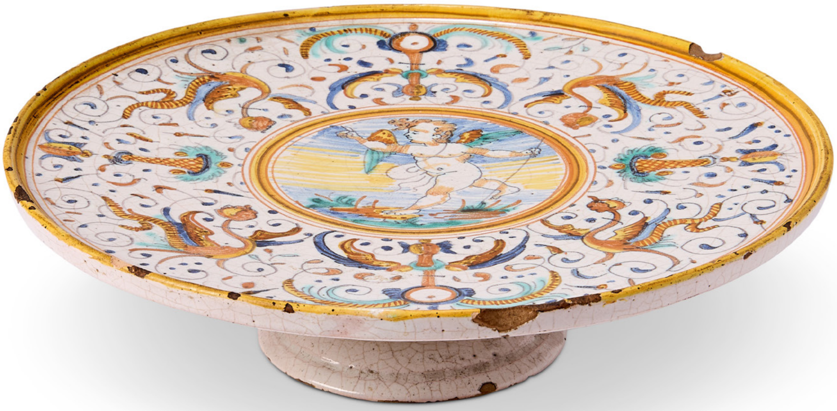
(e) (∏) indicates "Monumental". Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Olympia Auctions prior to the sale to discuss any specific shipping requirements.

(f) (W) indicates property stored and to be collected from off-site storage. Please note that property can only be released once payment has been received in full and cleared funds. If you are sending your own authorised agent to collect property from Olympia Auctions on your behalf, please provide a letter of authorisation, a copy of your paid invoice and photographic ID.

(g) (#) Book sales. Although these items are not free from VAT, Olympia Auctions is able to use the margin scheme and VAT will not normally be charged on the hammer price. Olympia Auctions must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

EUROPEAN WORKS OF ART, OBJECTS & SILVER

Wednesday 21st May 2025
Starting at 11am



1

A DERUTA MAIOLICA TAZZA, MID 17TH CENTURY

the almost flat top painted with a roundel of Cupid crossing marshland surrounded by a band of typical arabesque grotesques on a white ground, with raised yellow rim, on a knopped short pedestal, 25.5cm diameter

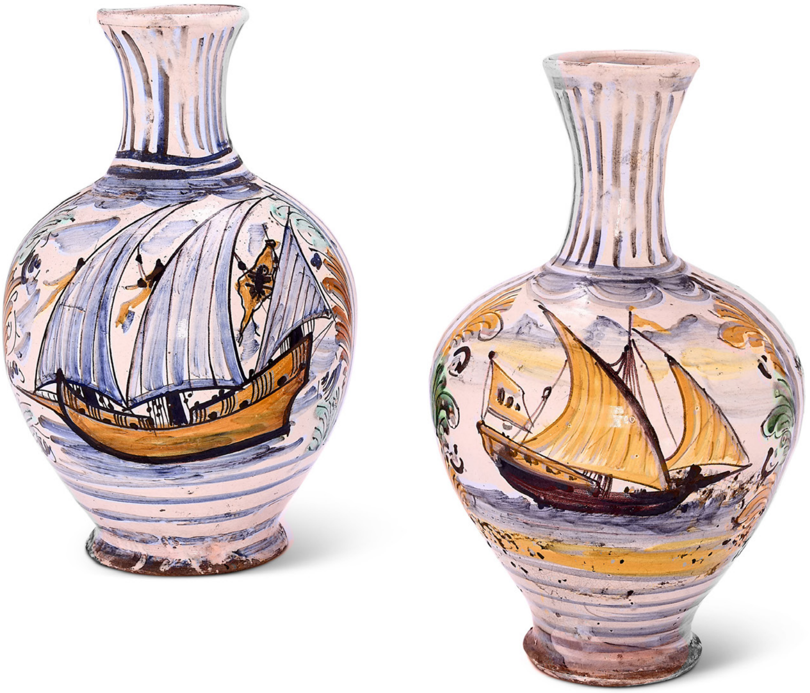
£300 - 400

2

TWO NAPLES MAIOLICA VASES, 18TH CENTURY

bulbous, each painted in blue and yellow with a ship under sail flanked by foliage and blue stripes, further blue stripes to the necks and around the bases, 28.5 and 29.5cm high

£500 - 700

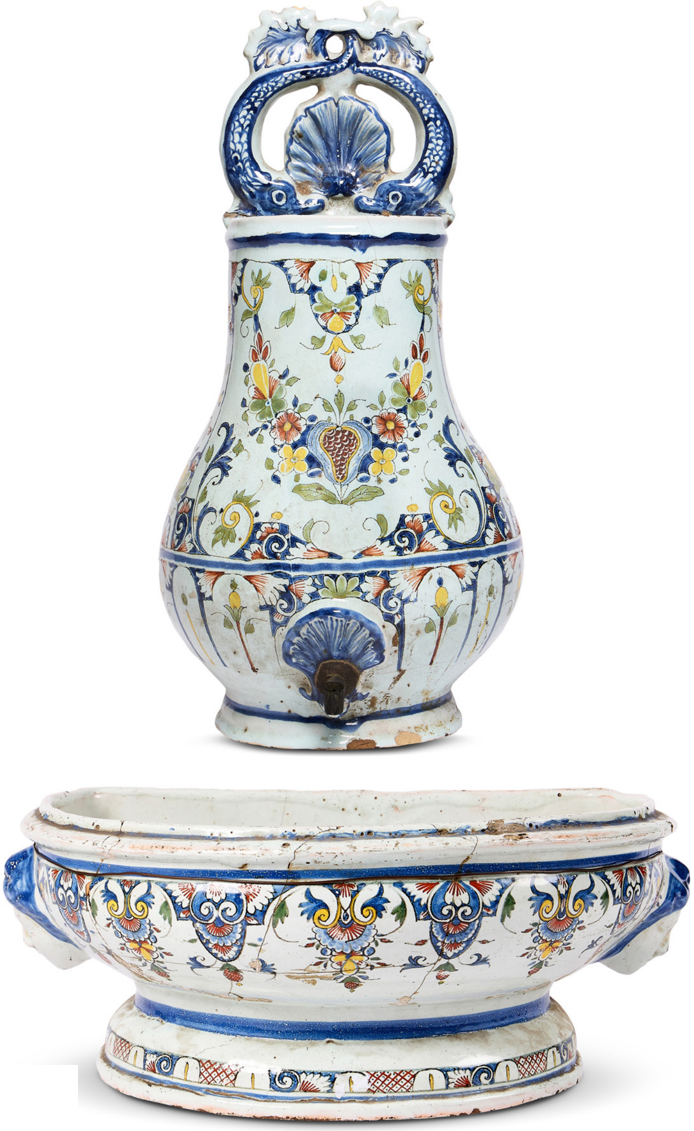


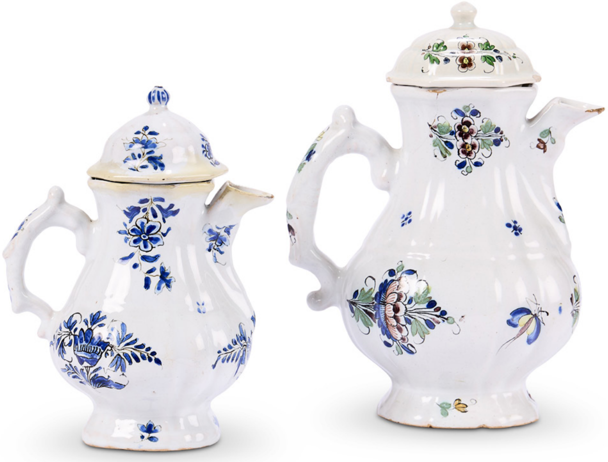
3

A ROUEN FAIENCE WATER FOUNTAIN AND BASIN, 18TH CENTURY

wall hanging, the cistern with shell and entwined dolphin surmount and polychrome flower painted baluster body, blue 'P.' to underside, 50cm high, the almost semi-circular basin applied with two female masks and further polychrome painting between, a vase of flowers to well, 46cm long

£400 - 600





4

TWO HOLITSCH FAIENCE COFFEE POTS AND COVERS, LATER 18TH CENTURY

both moulded ovoid, in sizes, the larger polychrome painted with scattered flowers, the smaller similarly decorated in blue, larger pot with stylised Hs mark, 23.5cm and 19cm high, restoration and chips to rims

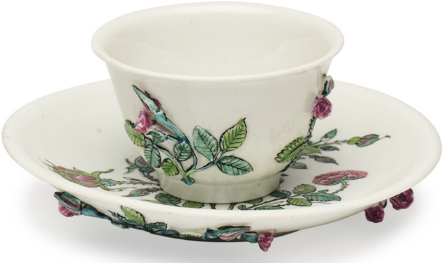
£200 - 300

5

A BÖTTGER TEA BOWL AND SAUCER, CIRCA 1715-20

with slightly later Dutch decoration, painted in a vivid famille rose palette, the cup applied with flowering rose branches to the exterior, the interior and the saucer painted with further roses, saucer 13cm

£300 - 400

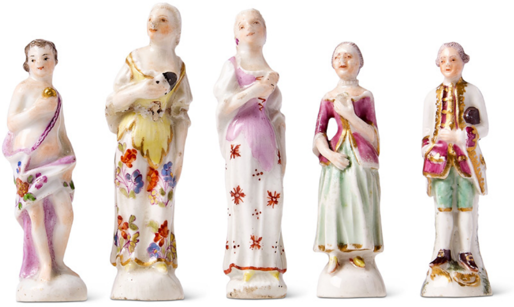


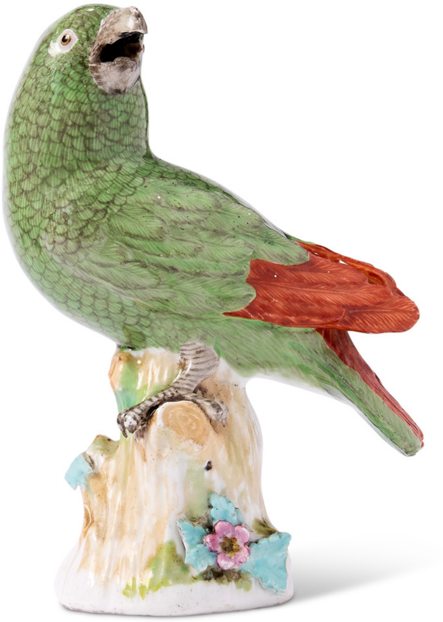
6

A GROUP OF FIVE GERMAN PORCELAIN PIPE TAMPERS, CIRCA 1755 AND SLIGHTLY LATER

comprising three Meissen examples, one modelled as Paris holding a golden apple and two modelled as a female masquerader, one of the latter with blue cross swords marks, and two perhaps Höchst modelled as a lady and gentleman, 5.7cm tallest

£800 - 1,200



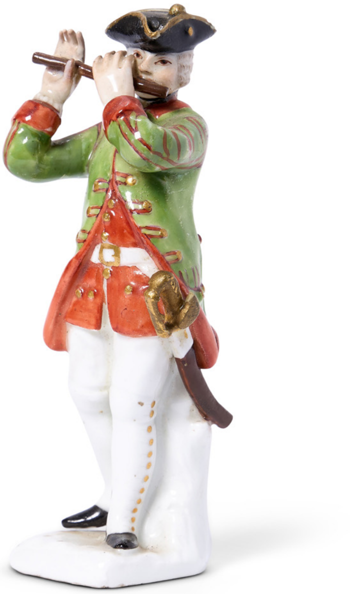


7

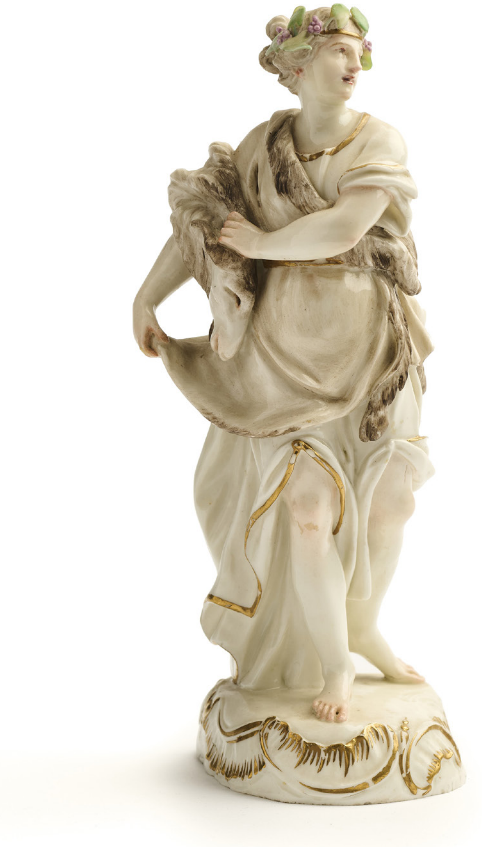
A MEISSEN FIGURE OF A PARROT, CIRCA 1740-45

the decoration later, modelled perched on a stump, with predominantly green plumage with iron red wing tips and tail feathers, *faint blue crossed swords marks,* 14cm high

£800 - 1,200



8



9

8

A MEISSEN FIGURE OF A PIPER, CIRCA 1750

modelled playing a transverse flute, wearing black tricorn with green and red livery, faint blue crossed swords marks to reverse of stump, 11.5cm. high

£300 - 400

9

A BUEN RETIRO PORCELAIN FIGURE OF A MAENAD, CIRCA 1760-65

modelled standing, her hair garlanded with fruiting vines, wearing a goat's pelt and flowing robes on a gilt-scroll and moulded base, 18.5cm high

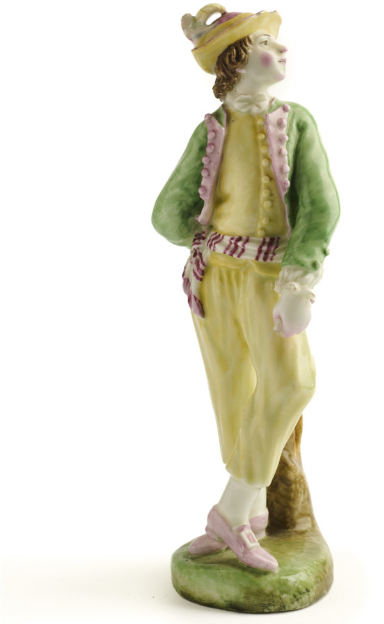
£250 - 350

10

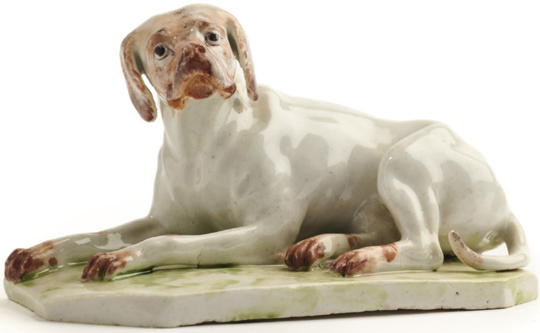
A CAPODIMONTE FIGURE OF A YOUTH, CIRCA 1755

modelled standing contra-posto holding a riding crop in his left hand, on a tree stump mound base, 12.5cm high

£500 - 800



10

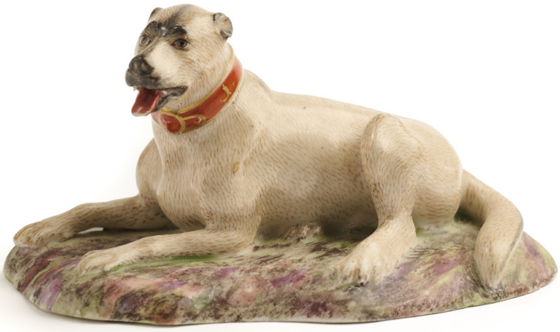


11

A LUDWIGSBURG PORCELAIN FIGURE OF A HOUND, CIRCA 1755-65

the recumbent dog painted with brown muzzle, long ears and feet, on a flattened rectangular base with canted corners, blue interlaced C marks to table, incised VO mark to underside, 9cm long

£300 - 400



12

A FÜRSTENBERG FIGURE OF A HOUND, DATED 1781

the dog modelled recumbent on a mound base, with predominantly brown markings, the iron red collar dated 1781, underglaze blue F and impressed marks, 12cm long

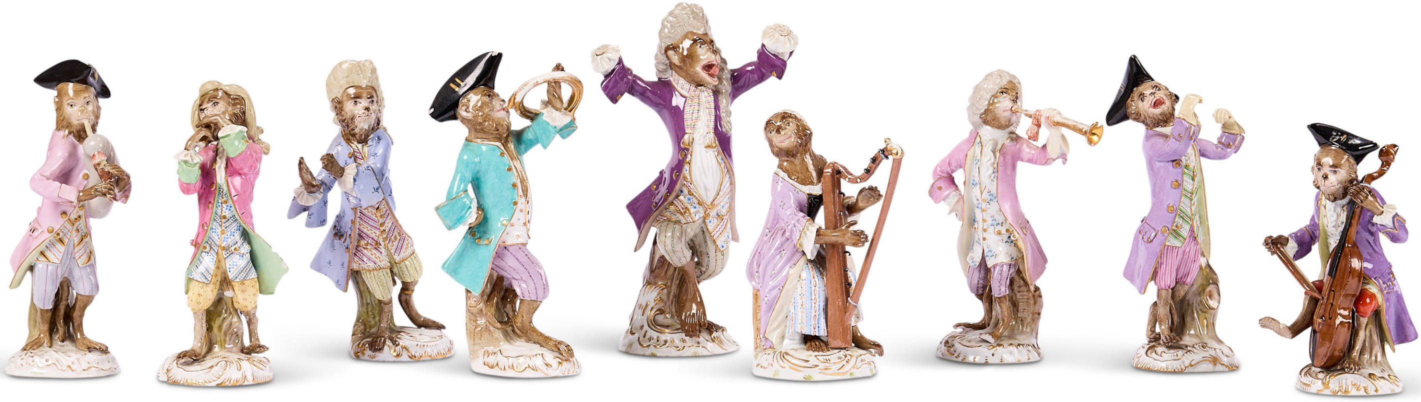
£250 - 350

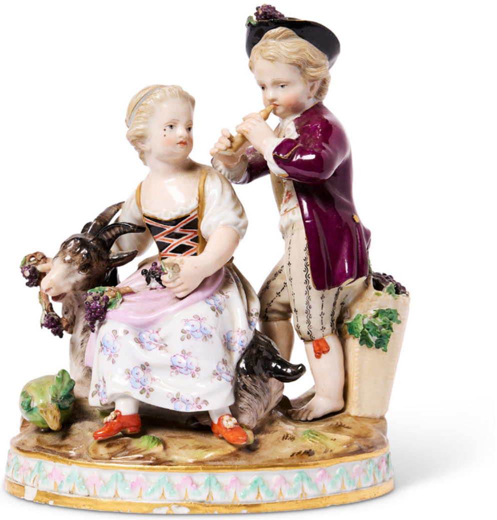
13

A GROUP OF NINE MEISSEN MONKEY BAND (AFFENKAPELLE) FIGURES, MID 19TH CENTURY

after models by Johann Joachim Kändler (1706-1775) of the conductor, cellist, harpist, trumpeter, horn player, bag piper, clarinettist, drummer and flautist (probably), blue crossed swords marks, some with incised and/or impressed numbers, conductor 16.5cm high, all with chips, breaks and/or losses

£300 - 500





14

A MEISSEN GROUP REPRESENTING AUTUMN, SECOND HALF 19TH CENTURY

after a model by Johann Carl Schönheit (1730-1805) of a boy standing beside a basket full of grapes and playing a recorder and a girl seated on a goat, on gilt edged oval base, underglaze blue crossed swords mark. incised G93 and painted and impressed numbers, 15.5cm high, chips and losses

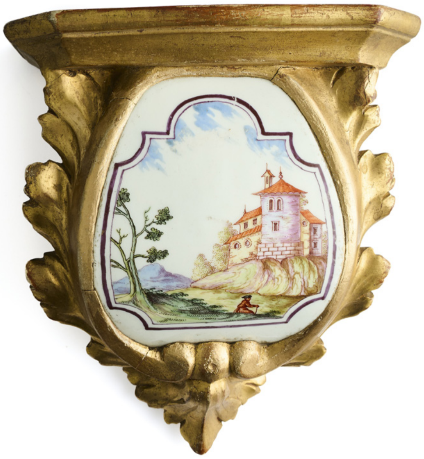
£120 - 180

15 (illustrated online)

A MEISSEN POUNCE POT, CIRCA 1770

the square sander with pierced and dished top centred by a bud finial, with gilt line rims, painted with flower sprays, underglaze blue asterisk and other marks, 4.6cm square; together with **porcelain salt cellar**, of 'Sèvres salière simple' shaped oval form, painted with flower sprays between gilt and blue line rims, unmarked, 7.5cm long (2)

£200 - 300

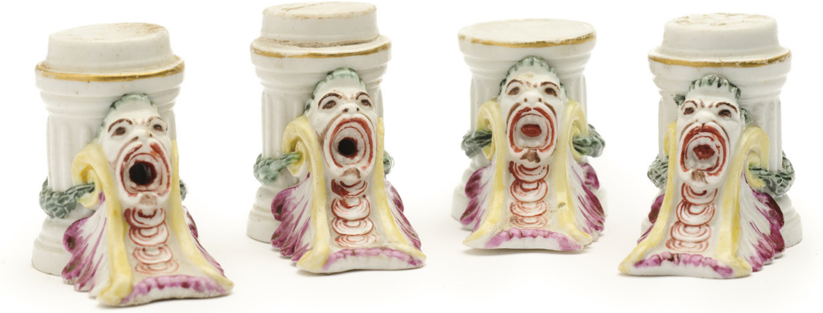


16

A DU PAQUIER PANEL SET IN A LATER GILTWOOD WALL BRACKET, THE PORCELAIN CIRCA 1740

the curved panel painted with a traveller before a building in a landscape within a shaped cartouche, the giltwood mount 20th century, 15cm high overall

£300 - 500

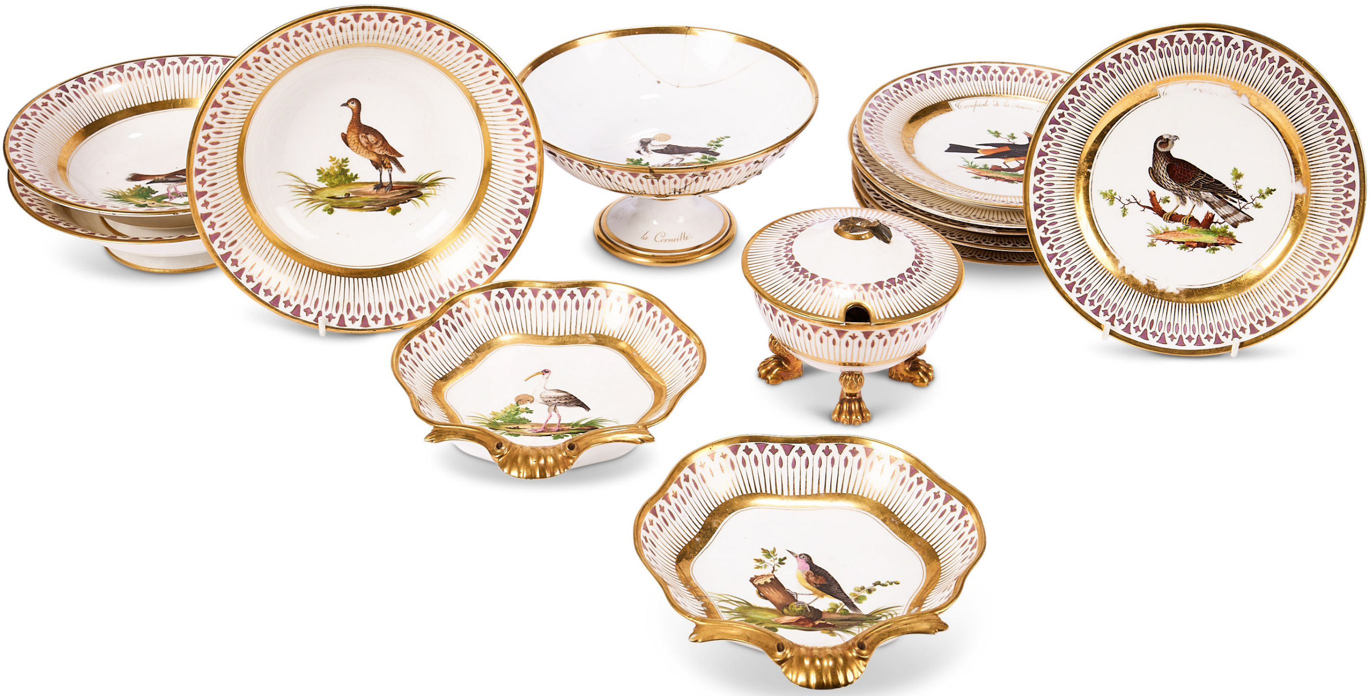


17

FOUR DOCCIA ARCHITECTURAL ELEMENTS FROM A TABLE CENTREPIECE, CIRCA 1770

each modelled as a column base with draping mask ornament and festoon, each 5.5cm long, 4.5cm high

£200 - 300



18

A PARIS PORCELAIN (PIERRE-LOUIS DAGOTY) ORNITHOLOGICAL PART DESSERT SERVICE, CIRCA 1810

painted with different birds, the rims with dark pink formal leaves between gilt borders, comprising five plates each titled above the bird and another probably associated plate titled to reverse, three footed bowls and a pair of shell-shape dishes titled to underside, a comport titled to pedestal, and a sugar bowl and cover with detached eagle finial, sponged red marks 'P.L. DAGOTY / A PARIS', plates 22cm diameter, damage/wear to many (14)

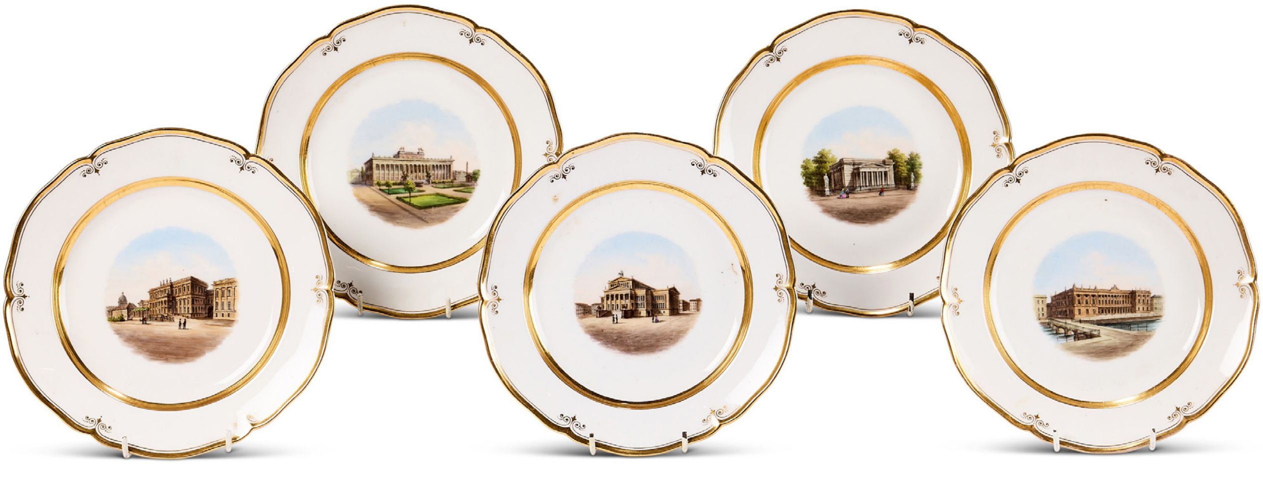
£800 - 1,200

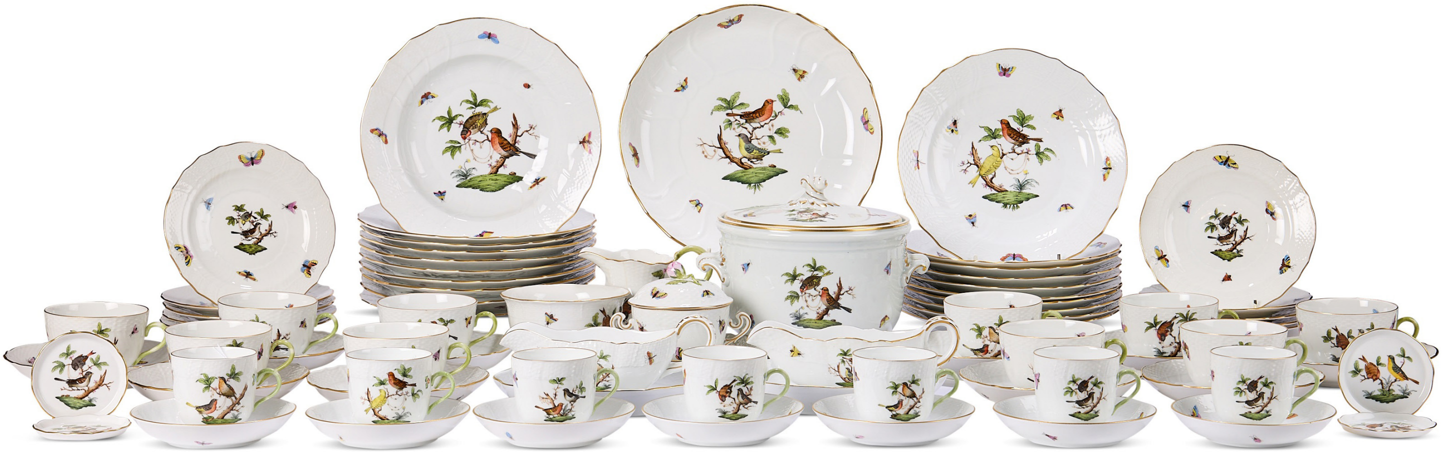
19

A SET OF FIVE BERLIN (KPM) TOPOGRAPHICAL PLATES, CIRCA 1860

shaped circular, each painted with a view of a building in Berlin as titled to reverse: Schauspeilhaus, Palais d. Kronprinzen, Neue Museum, Neue Wache, and Neue Börse, with gilt border and rim with scroll motifs flanking the short ribs, blue sceptre and eagle and red orb and KPM marks, impressed '12 / I', 21cm diameter

£500 - 800





20

A HEREND PART DINNER SERVICE, CIRCA 1968

Rothschild Bird pattern (RO), ozier moulded borders, gilt rims, comprising: ten soup plates (24cm), ten plates (23cm), ten side plates (17.5cm), ten large cups and saucers, seven smaller cups and saucers, four small counter dishes, a pair of sauceboats with a pair of oval stands, a circular vegetable dish, a sugar bowl and cover with stand, a milk jug, a small bowl and an ice bucket and cover with Thermos lining and a pierced plastic liner, all with blue Handpainted Herend Hungary marks (80)

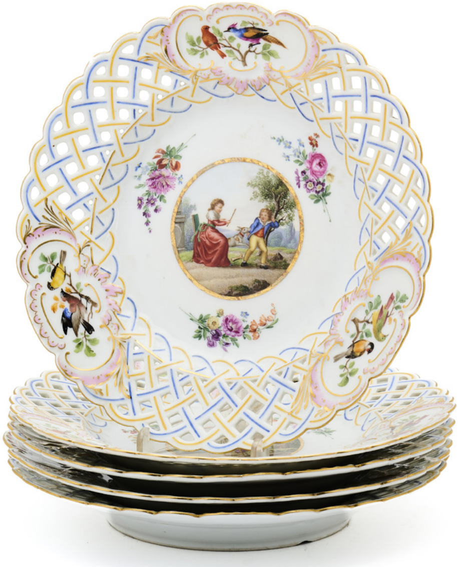
£1,200 - 1,800

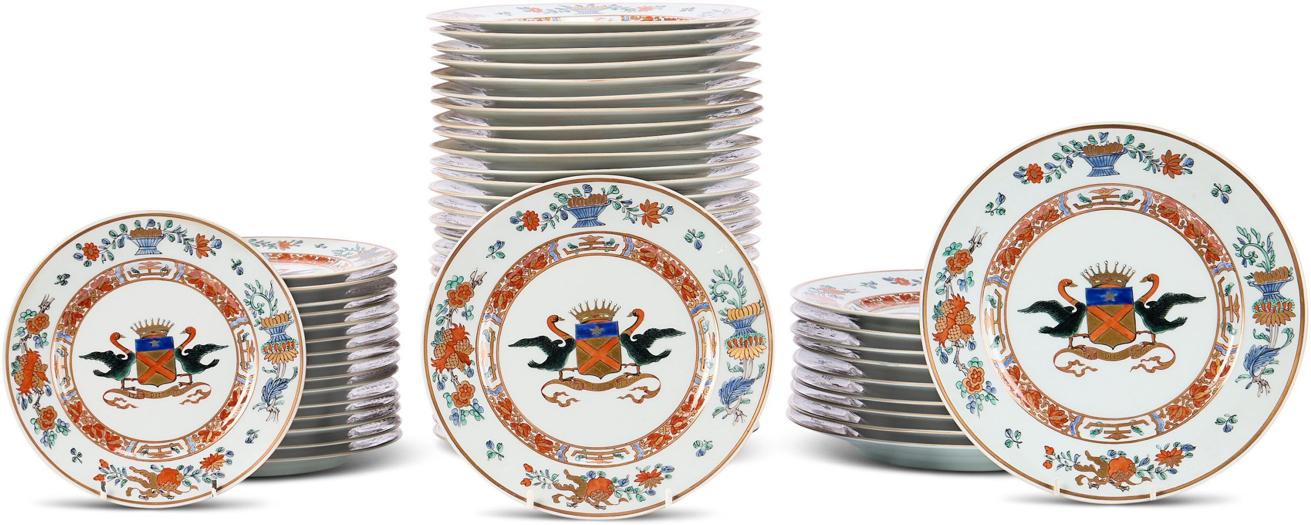
21

A SET OF FIVE MEISSEN PLATES, LATER 19TH CENTURY

each painted with a different roundel of a pair of children at play, each gilt bordered and surrounded by three floral sprays, the ribbon piercing below the scalloped rim interrupted by three bird painted cartouches, underglaze blue crossed swords marks and impressed '21', 24cm diameter

£300 - 500





22

A SET OF FRENCH PORCELAIN PLATES, 'AU VASE ETRUSQUE', PARIS, FIRST HALF 20TH CENTURY

the porcelain probably Limoges and decorated in Louis Damon's 'Au Vase Etrusque' atelier in 18th century Chinese export armorial style with a coat of arms and surrounding borders with gilt detailing, comprising: ten plates 24cm diameter, thirty-one plates 22cm diameter and sixteen plates 19cm diameter, central mark gilt obliterated and painted in red 'Au Vase Etrusque / Paris' (57)

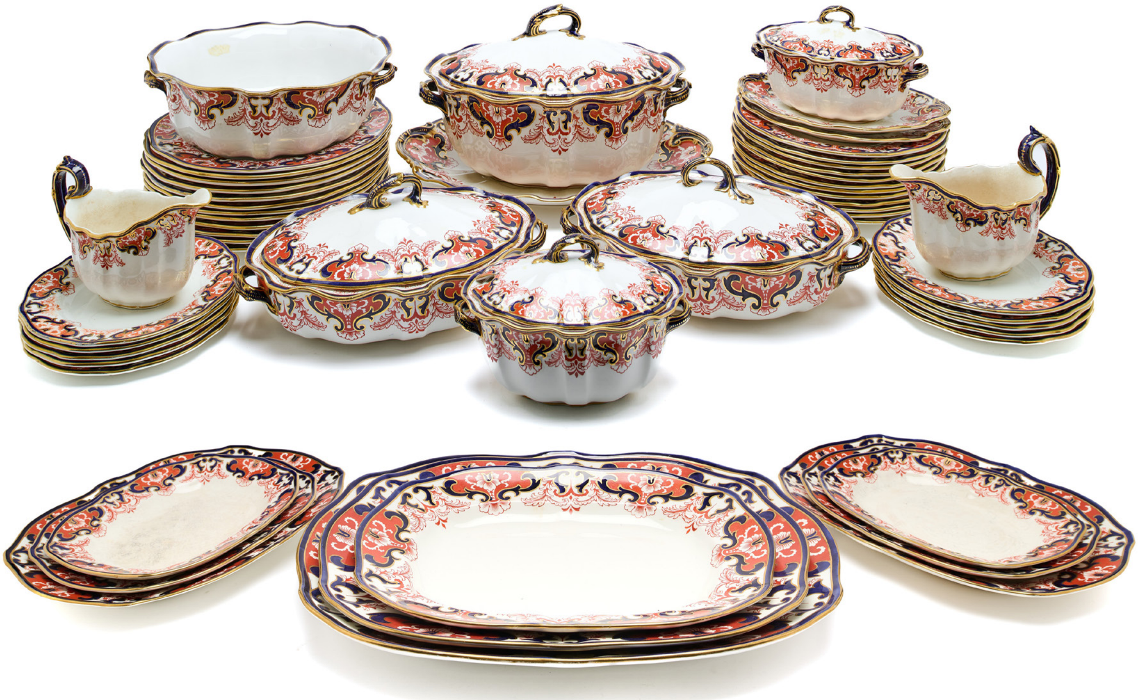
£300 - 500

23

A ROYAL CROWN DERBY IMARI PATTERN PART DINNER SERVICE, CIRCA 1900

pattern No.3973, comprising: twenty dinner plates, twenty-seven smaller plates, ten side plates, nine dishes in sizes, four entrée dishes and covers, two sauce tureen with covers and stands, two sauceboats, a soup tureen with cover and stand, and a bowl (86)

£200 - 300

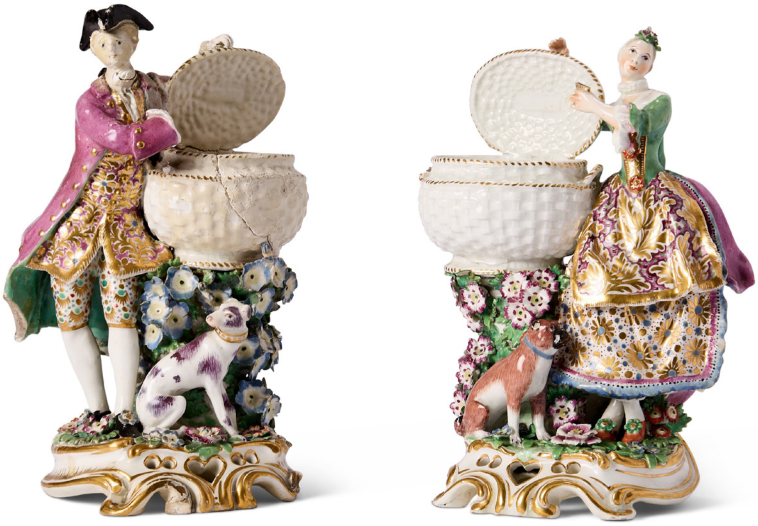


24

A PAIR OF CHELSEA SWEETMEAT FIGURES, CIRCA 1765

modelled standing beside large oval wicker baskets and holding the covers open, the baskets resting on flower encrusted stumps, he with a hunting dog at his feet, she with a pug, their typically rich costumes elaborately patterned in bright colours and picked out in gold, the bases pierced and similarly highlighted, gold anchor marks, 20.5cm high (A/F)

£300 - 500



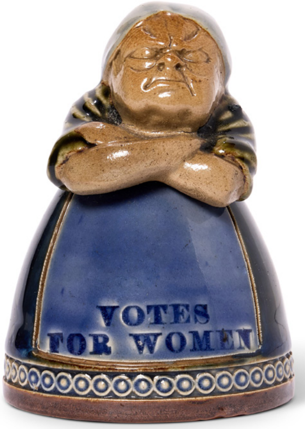
25

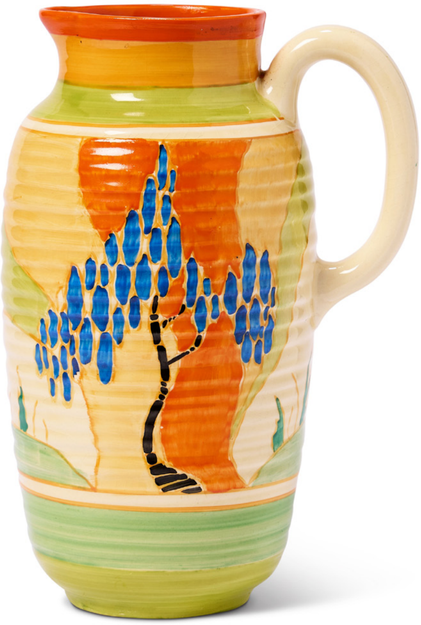
A ROYAL DOULTON STONEWARE SUFFRAGETTE INKWELL, CIRCA 1909

modelled by Florrie Jones after designs by Leslie Harradine as a woman of a certain age and militant expression, her blue apron impressed with the motto 'VOTES / FOR WOMEN', her head and assertively crossed arms hinging open on a pin at the rear, impressed FJ to interior, underside impressed with trademark, P.O.D.R. No.546208 and 7280, 8.5cm high

Leslie Harradine designed two inkwells for Doulton on a suffrage theme, registered between 21 and 24 July 1909: the present piece and its companion in the form of an angry baby.

£180 - 220





26

A CLARICE CLIFF 'GREEK' SHAPE JUG, EARLY 1930s

painted in the 'Windbells' pattern between orange and green bands over a ribbed ground, moulded '563 GREEK' and printed mark, 23cm high

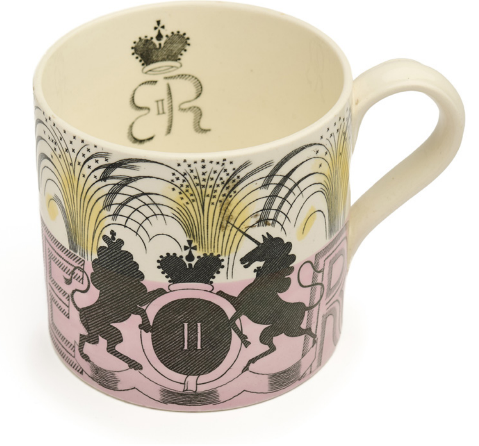
£200 - 300

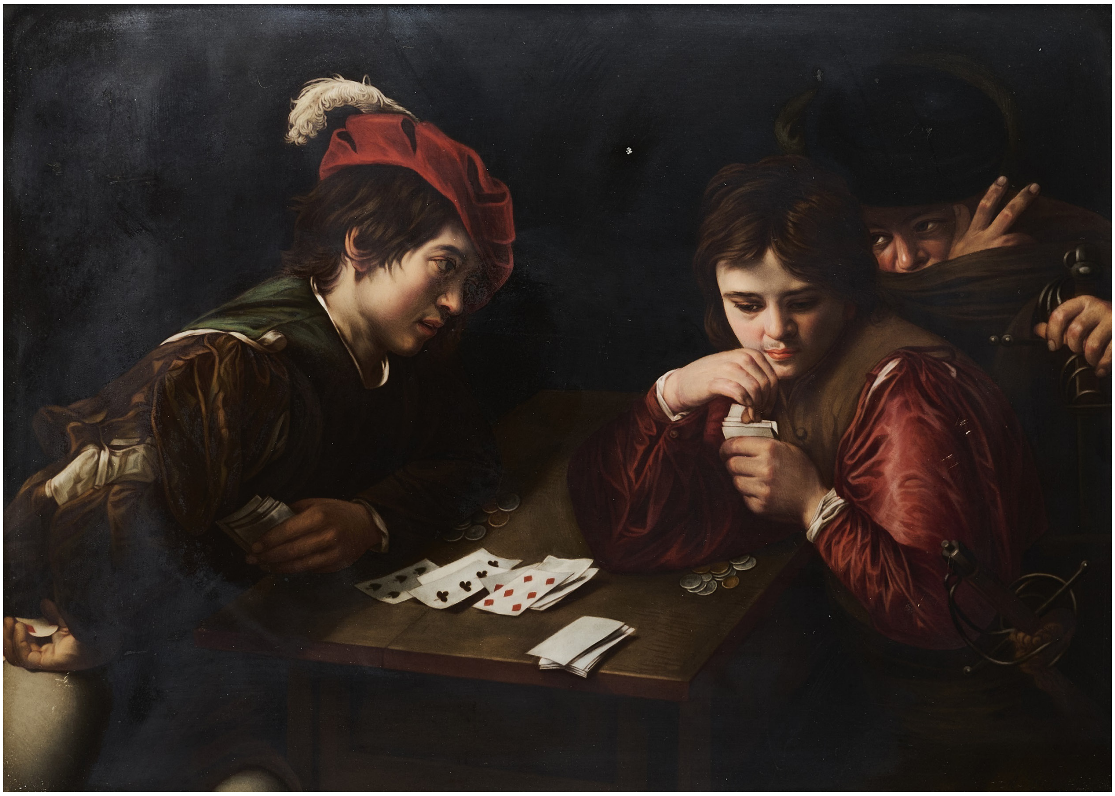
27

A WEDGWOOD ELIZABETH II CORONATION COMMEMORATIVE MUG, 1953

after a design by Eric Ravilious (1903-1942) originally for Edward VIII's planned coronation, cylindrical, black printed with yellow highlighted fireworks above a pink ground legend '1953 E / R' and the Royal arms, printed mark, 10cm high

£100 - 150





28

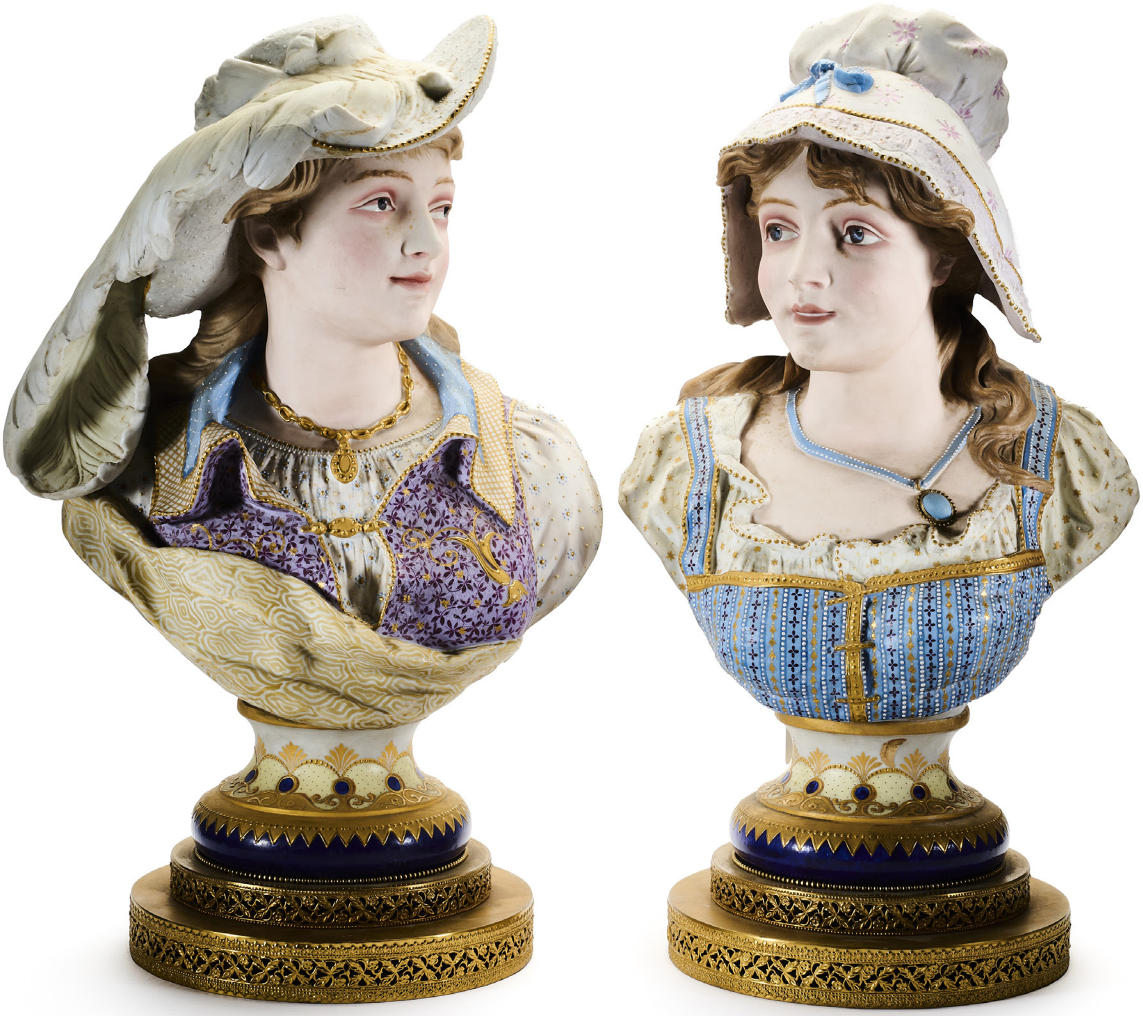
A BERLIN (KPM) PORCELAIN PLAQUE OF 'DIE FALSCHSPIELER', 1903

painted by Albert Scherf with the tenebrist scene of a pair of cardsharps and their victim after Valentin de Boulogne, signed lower right 'A Scherf', reverse impressed 'K.P.M.' under the sceptre flanked by letters and above incised dimensions '340-290', inscribed 'Falschspieler' and further dimensions in millimetres '344x290', in a reeded giltwood mount and ebonised frame 40 x 49.5cm overall

Valentin de Boulogne (1594-1632) painted his 'Cardsharps' (Falschspieler) in circa 1614-15, obviously familiar with Caravaggio's treatment of the subject executed about twenty years earlier. Acquired in the mid 18th century by Frederick Augustus II of Saxony, displayed in the Royal Galleries of Dresden and still on display in the city at the Gemäldegalerie Alte Meister (No.Gal.-Nr. 408), in the past the painting was indeed commonly misattributed to Caravaggio.

Albert Scherf (1876–1953) together with his brother Louis, another porcelain painter, were trained by Albert Schünze at the Lichte technical school of drawing, painting, modelling and ceramics, which had been established in the Lichtetal of Thuringia in 1862 under the auspices of the Prince of Sachsen-Meiningen. He is known particularly for his skill with chiaroscuro, a talent palpably displayed on this plaque.

£1,200 - 1,800



29

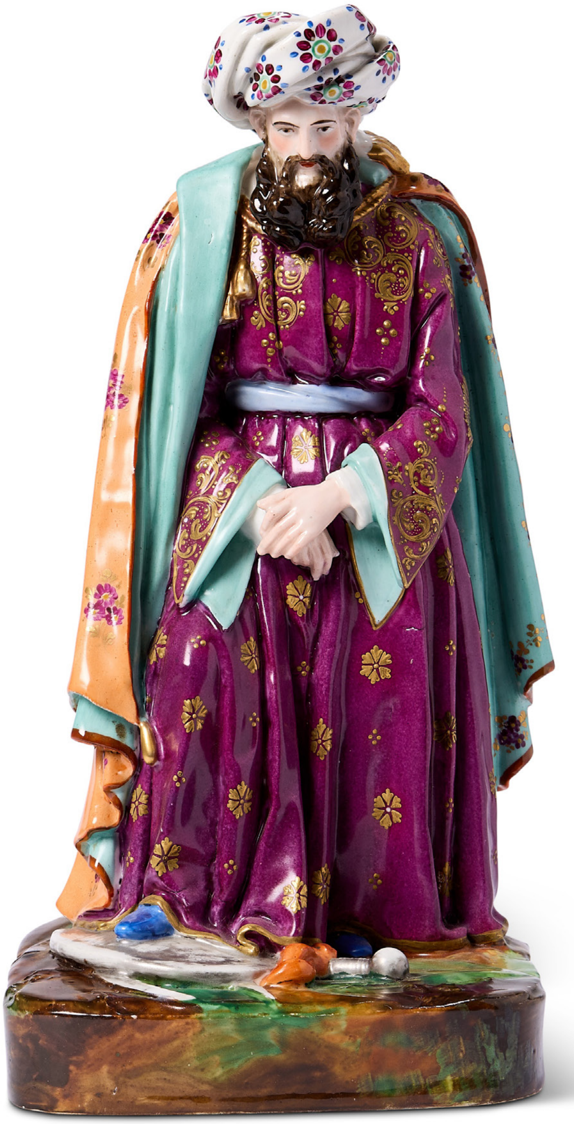
A PAIR OF LARGE FRENCH TINTED BISCUIT FEMALE BUSTS, LATE 19TH CENTURY

the opposing heads modelled in the manner of Albert-Ernest Carrier-Belleuse or Paul Duboy with gilt and turquoise details, each on a waisted socle with blue border above a two-tiered and pierced gilt-metal base, 56cm high

£500 - 700

Lots 30-34 Ottoman figures from a Private London Collection

see Haydn Williams' book, 'Turquerie: an 18th Century European Fantasy', London, 2014, pp.210-11 for illustrations and discussion of similar models.



30

A PARIS PORCELAIN 'TURQUERIE' LARGE FIGURAL FLASK, PROBABLY JACOB PETIT, MID 19TH CENTURY

modelled as a turbanned sultan standing with clasped hands and one foot resting on a shield and sword, dressed in a gilt detailed magenta robe and green-lined orange floral repeat patterned cape, 40.5cm high, stopper lacking

£1,000 - 1,500

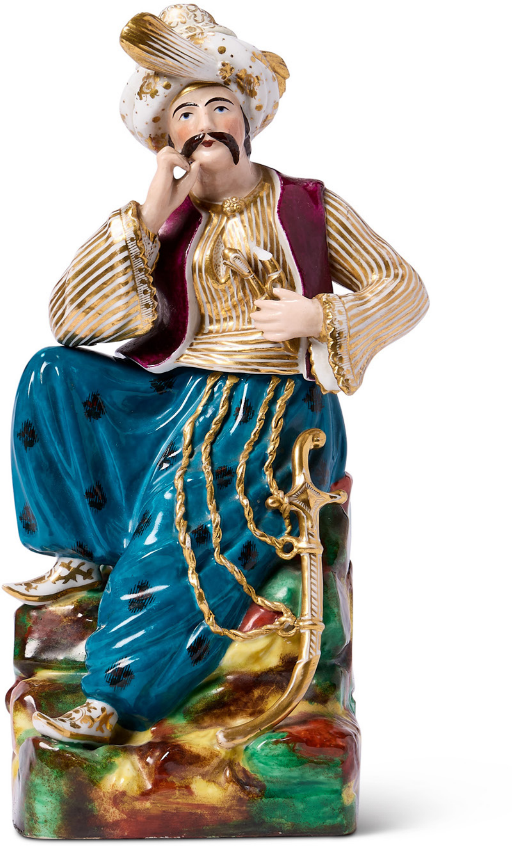
31

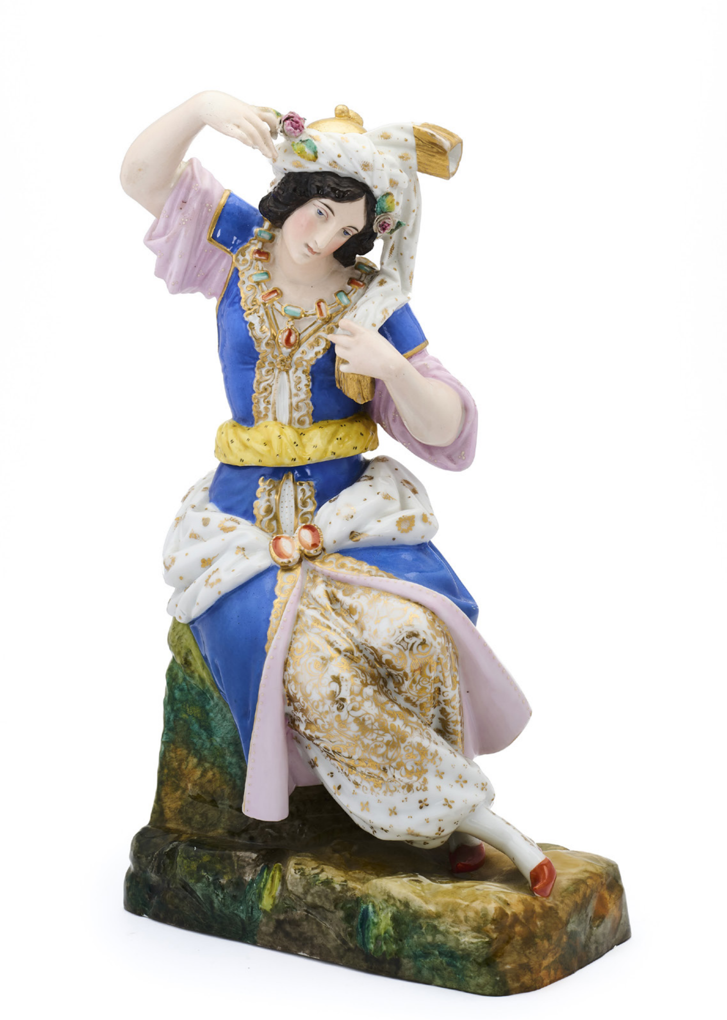
A PARIS PORCELAIN 'TURQUERIE' FIGURAL VEILLEUSE (TEA WARMER), PROBABLY JACOB PETIT, MID 19TH CENTURY

modelled as an Ottoman seated on a rock in gilt and polychrome with white striped tunic, burgundy waistcoat and turquoise trousers with repeat linear motifs, a pair of pistols tucked in his waistband, his sword resting below, the rock open at the back, the figure detaching from the waist, the tip of his turban forming the cover, 28cm high (3)

For the model in the Chiavassa Collection, see Harold Newman, 'Veilleuses', London, 1987, fig.P-58

£600 - 900





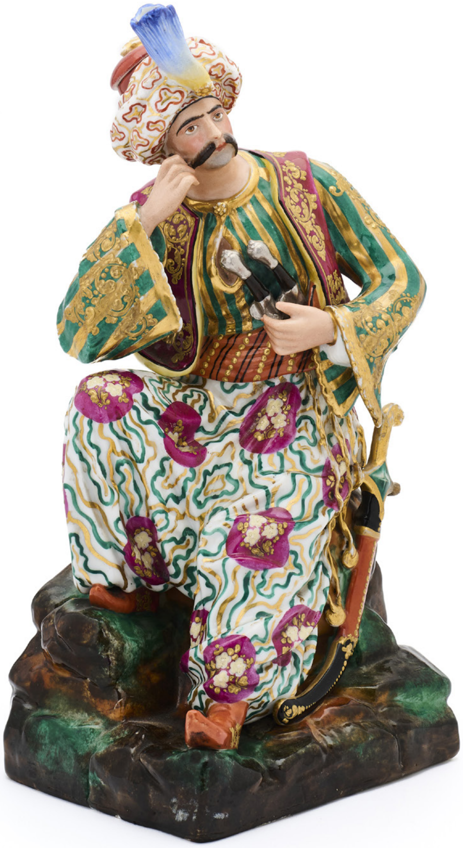
32

A PARIS PORCELAIN 'TURQUERIE' FIGURAL VEILLEUSE (TEA WARMER), PROBABLY JACOB PETIT, MID 19TH CENTURY

modelled as an Ottoman lady seated on a mound, with outstretched arms holding her headdress, decorated in gilt and polychrome with blue robe, trousers with repeat floral pattern and yellow belt, the mound open at the back, the figure detaching from the waist, with gilt tasselled cap for the cover, 37cm high

For the model in the Chiavassa Collection, see Harold Newman, 'Veilleuses', London, 1987, Fig. P-59.

£600 - 900



33

A PARIS PORCELAIN 'TURQUERIE' FIGURAL VEILLEUSE (TEA WARMER), PROBABLY JACOB PETIT, MID 19TH CENTURY

modelled as an Ottoman seated on a rock in gilt and polychrome, his green striped tunic and burgundy waistcoat embellished with raised gilt embroidery, his elaborate trousers with repeat burgundy ground motifs, a pair of pistols tucked in his waistband, his sword resting below, the rock open at the back, the figure detaching from the waist, his turban with tasselled burgundy cap for the cover, 31.5cm high

For the model in the Chiavassa Collection, see Harold Newman, 'Veilleuses', London, 1987, fig.P-58

£700 - 1,000

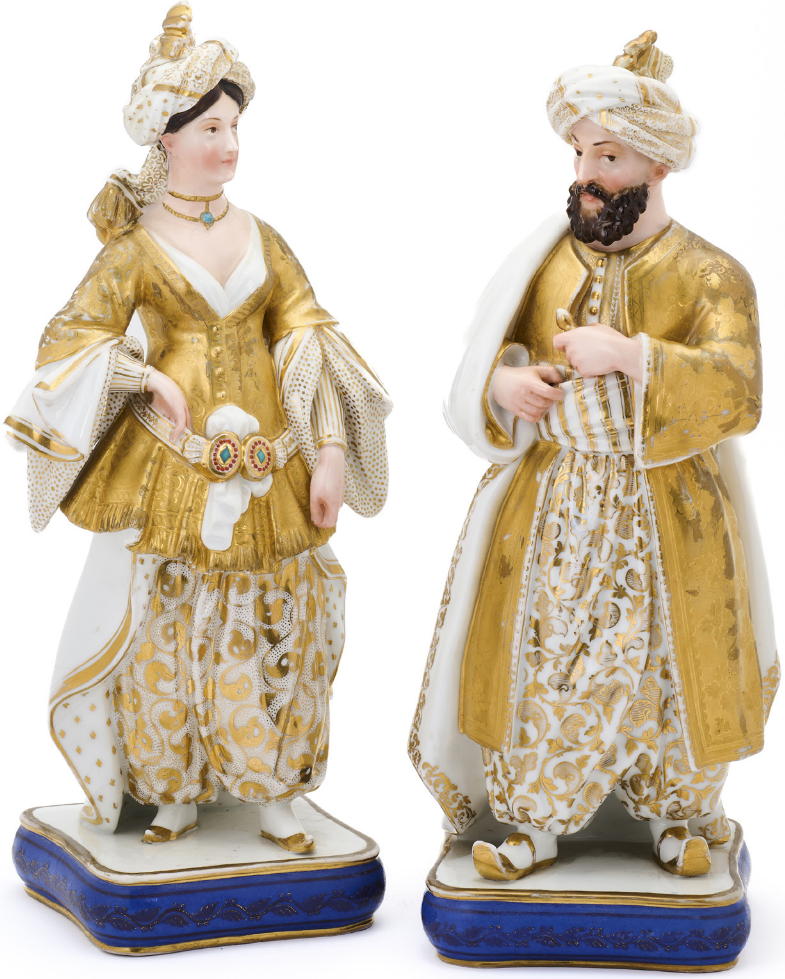
34

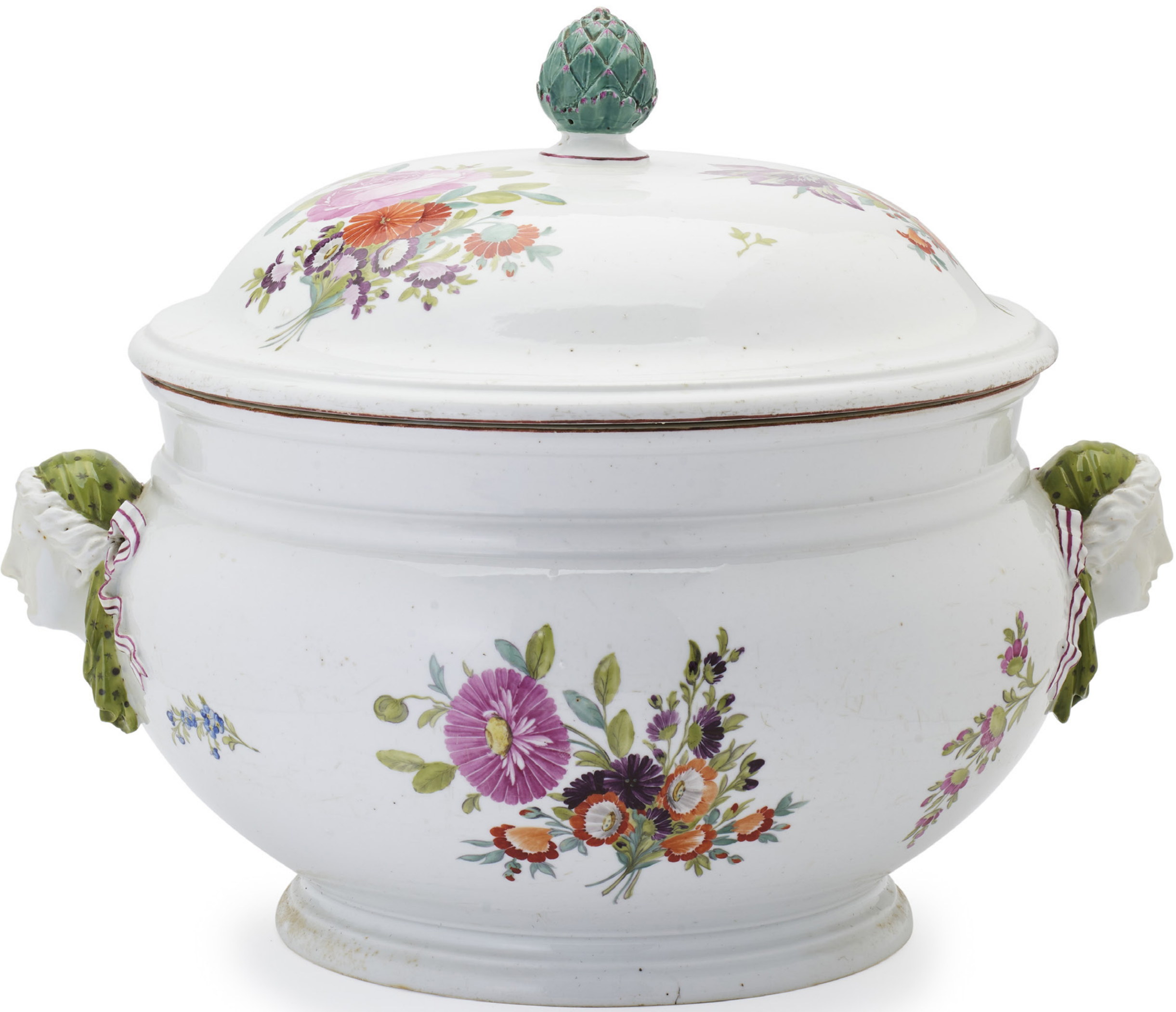
A PAIR PARIS PORCELAIN 'TURQUERIE' FIGURAL FLASKS, PROBABLY JACOB PETIT, MID 19TH CENTURY

an opposing pair Ottoman male and female figures in rich gilt attire, the tops of their turbans detaching as stoppers, standing on blue bordered cushion bases, 34cm highest

See a pair of figures of the same model but with the addition of urns to the bases sold in this room, 23 May 2024, lot 8.

£1,200 - 1,800



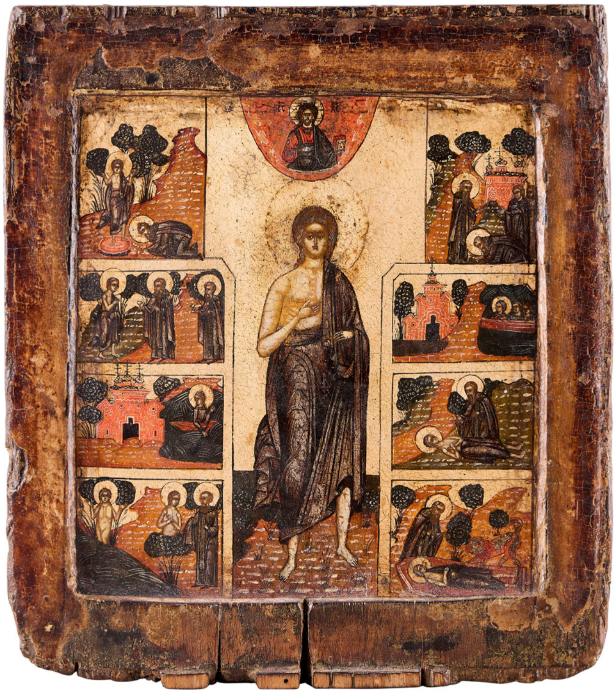


35

AN IMPERIAL PORCELAIN MANUFACTORY SOUP TUREEN AND COVER FROM THE EVERYDAY SERVICE, ST PETERSBURG, PERIOD OF PAUL I (1796-1801)

the circular body and domed cover each painted with two bunches of flowers and further floral sprays, green pinecone finial, the handles as female masks in ribbon-tied green scarves, blue crowned cypher for Paul I to underside, 39cm across handles

£3,000 - 4,000



36

36

AN ICON OF SAINT MARY OF EGYPT AND SCENES FROM HER LIFE, RUSSIAN, CIRCA 1700

tempera and gesso on wood panel, 31 x 27cm

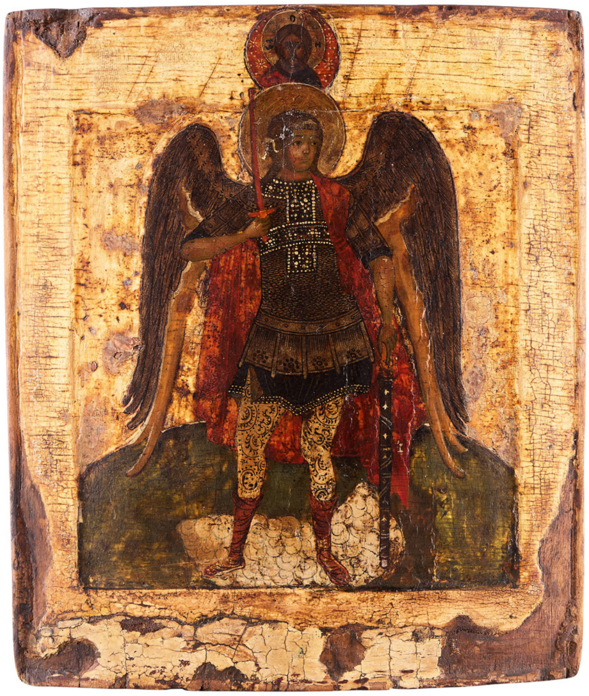
£300 - 400

37

AN ICON OF ARCHANGEL MICHAEL, RUSSIAN, CIRCA 1700

tempera and gesso on wood panel, 31 x 26cm

£300 - 500



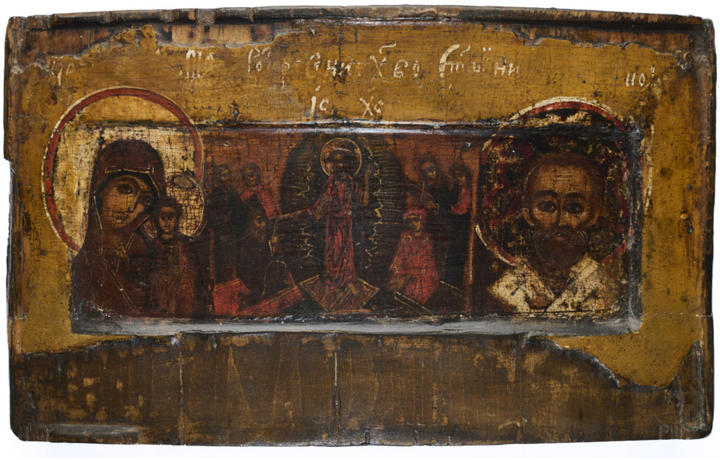
37

38

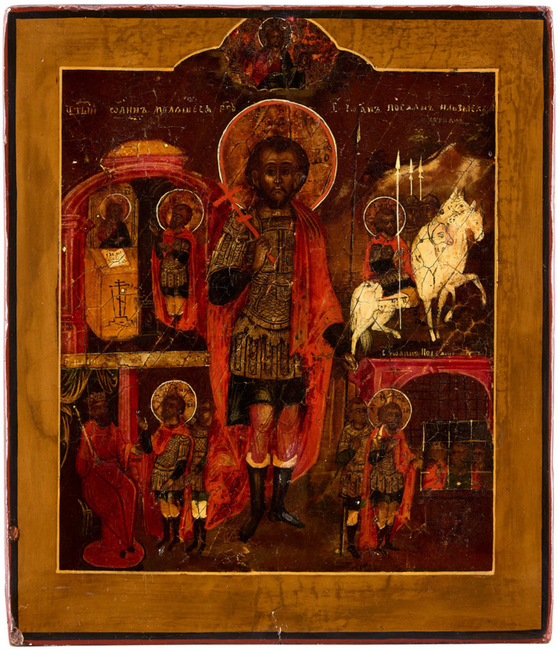
AN ICON DEPICTING THE VIRGIN OF KAZAN; DESCENT INTO HELL, AND SAINT NICHOLAS, RUSSIAN, CIRCA 1700

tempera and gesso on wood panel, 16 x 28cm

£300 - 400



38



39

39

AN ICON OF ST THEODORE STRATELATES AND SCENES FROM HIS LIFE, RUSSIAN, 18TH CENTURY

tempera and gesso on wood panel, 22 x 19cm

£350 - 450

40

AN ICON OF THE CRUCIFIXION, RUSSIAN, 18TH CENTURY

tempera and gesso on wood panel, 47.5 x 41cm

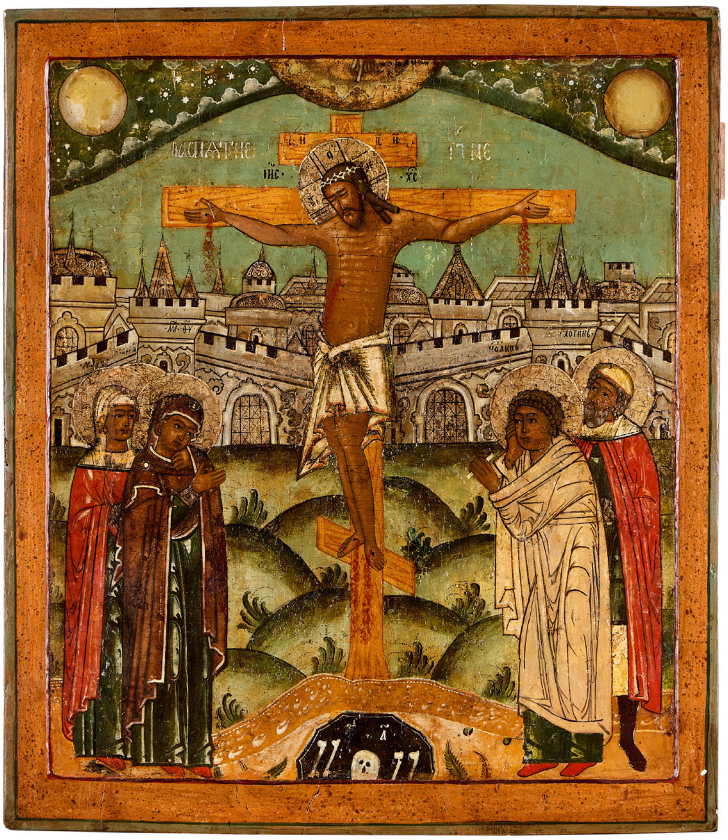
£250 - 350

41

AN ICON OF THE EXTENDED DEESIS, RUSSIAN, 18TH CENTURY

32 x 23.5cm

£300 -400



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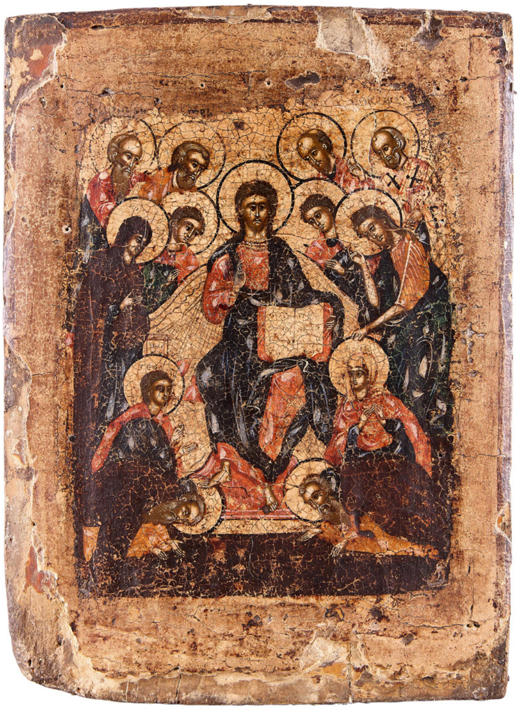

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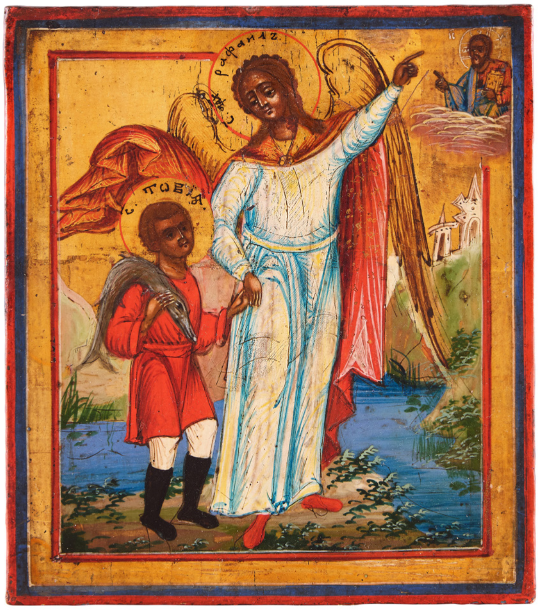

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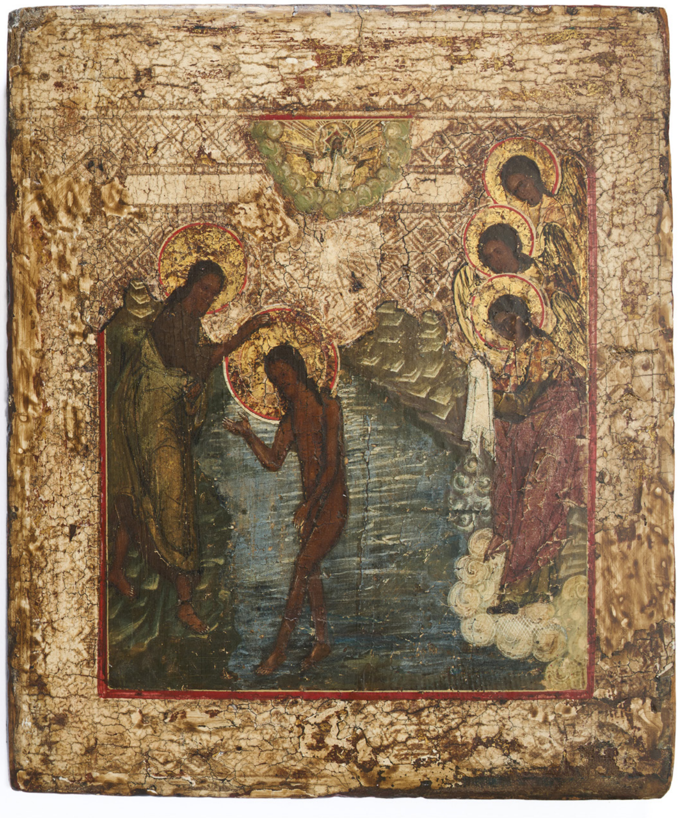


43

42

AN ICON OF TOBIAS AND THE ANGEL, RUSSIAN, LATE 18TH CENTURY

tempera and gesso on wood panel, 18 x 16cm

£250 - 350

43

AN ICON OF THE BAPTISM, RUSSIAN, LATE 18TH CENTURY

tempera and gesso on wood panel, 26.5 x 22.5cm

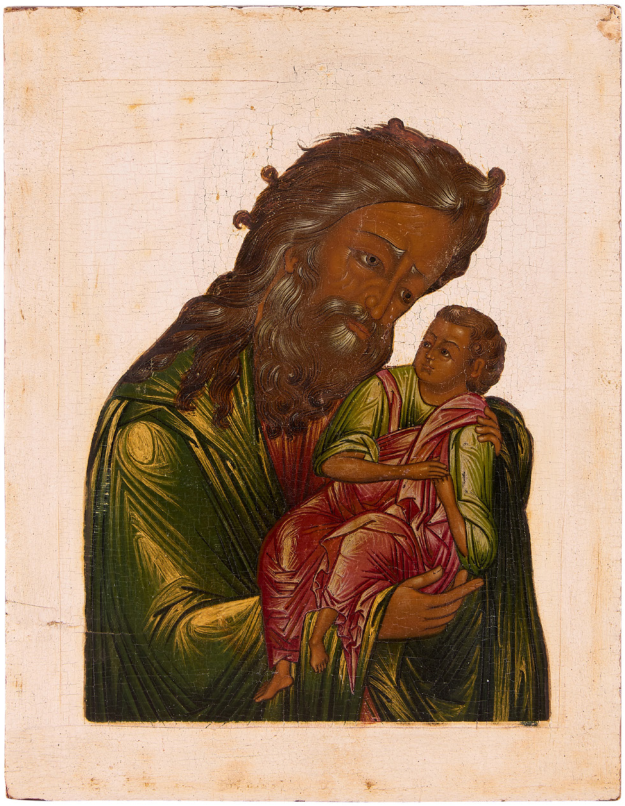
£200 - 300

44

AN ICON OF SIMEON THE HIGH PRIEST, RUSSIAN, 18TH CENTURY

tempera and gesso on wood panel, 29.5 x 23cm

£300 - 400



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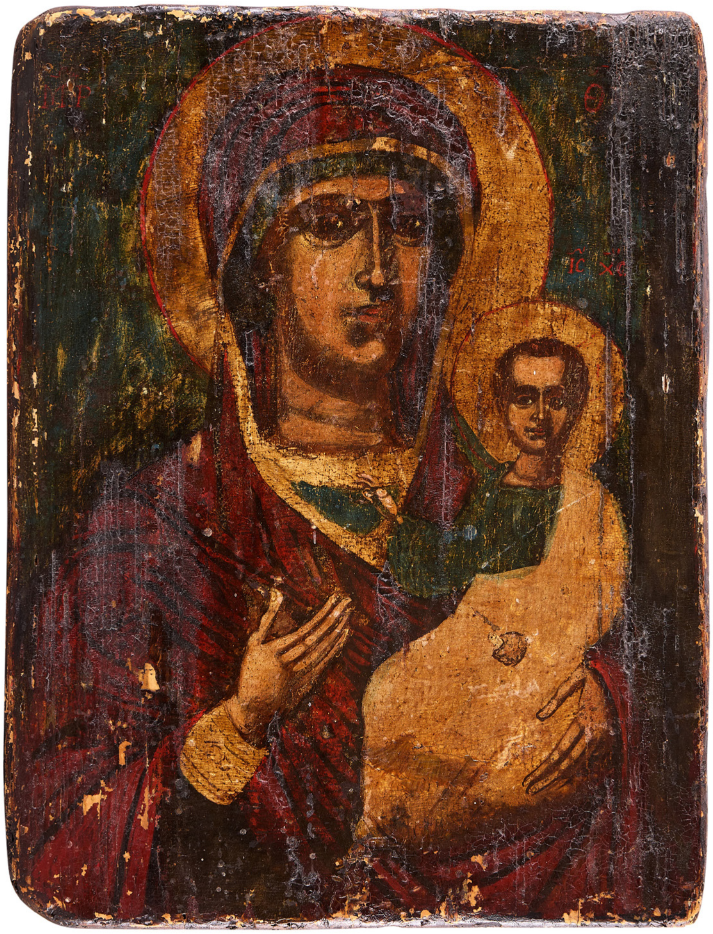


45

45

AN ICON OF THE VIRGIN HODEGETRIA, GREEK, CIRCA 1700

tempera and gesso on wood panel, 48cm x 37cm

£700 - 1,000

46

AN ICON OF SAINTS CONSTANTINE AND HELENA, GREEK, CIRCA 1700

tempera and gold leaf on gesso on wood panel, 28 x 23cm

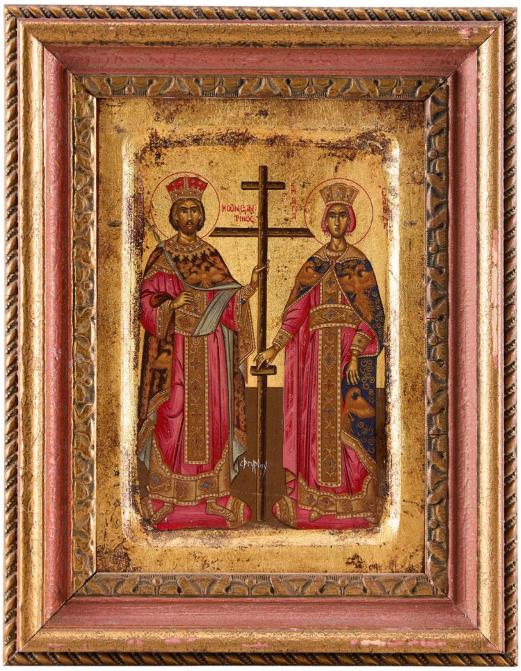
£400 - 600

47

AN ICON OF ST JOHN CHRYSOSTOM, GREEK ISLAND SCHOOL, 18TH CENTURY

tempera and gesso on wood panel, 30.5 x 24.5cm

£200 - 300



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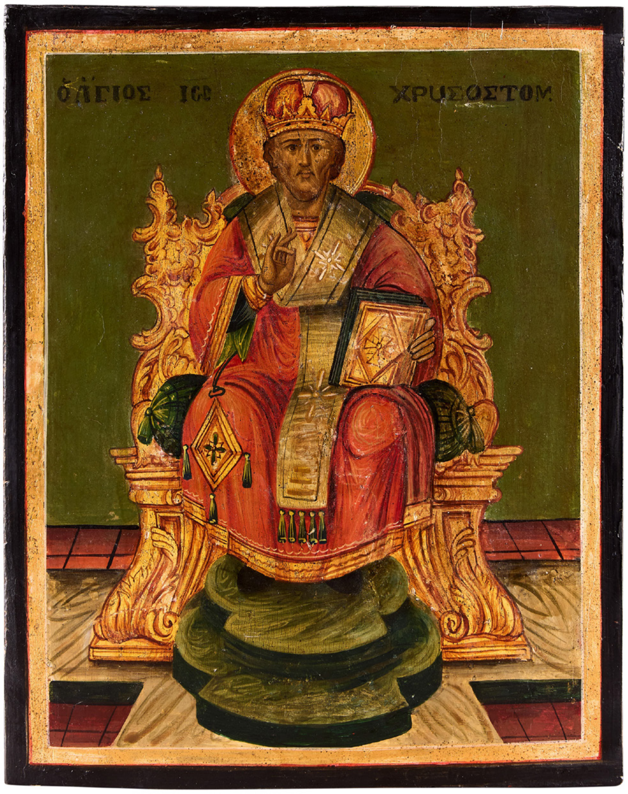

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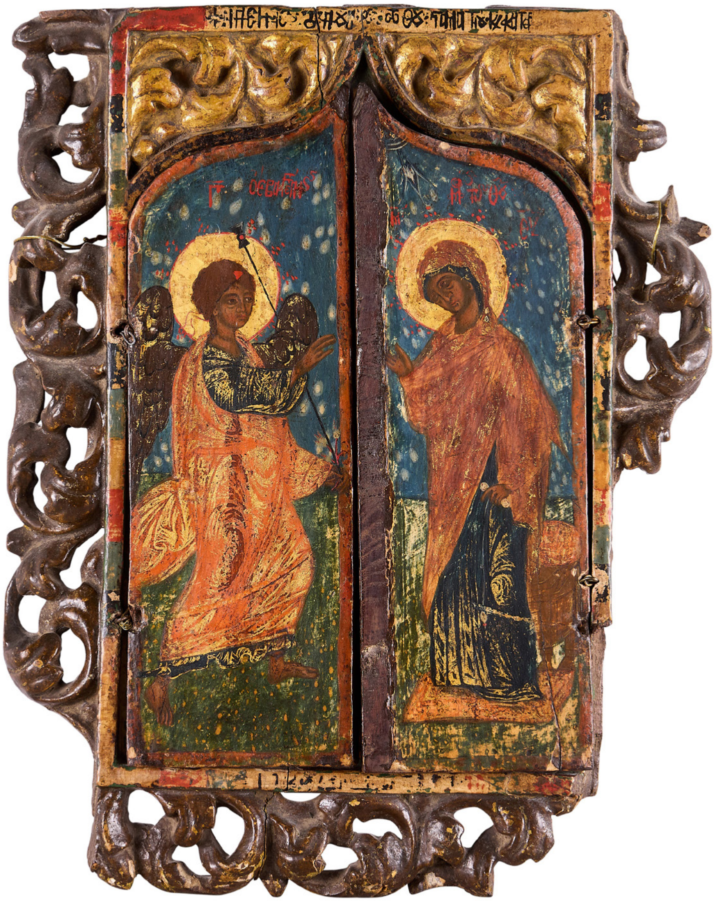

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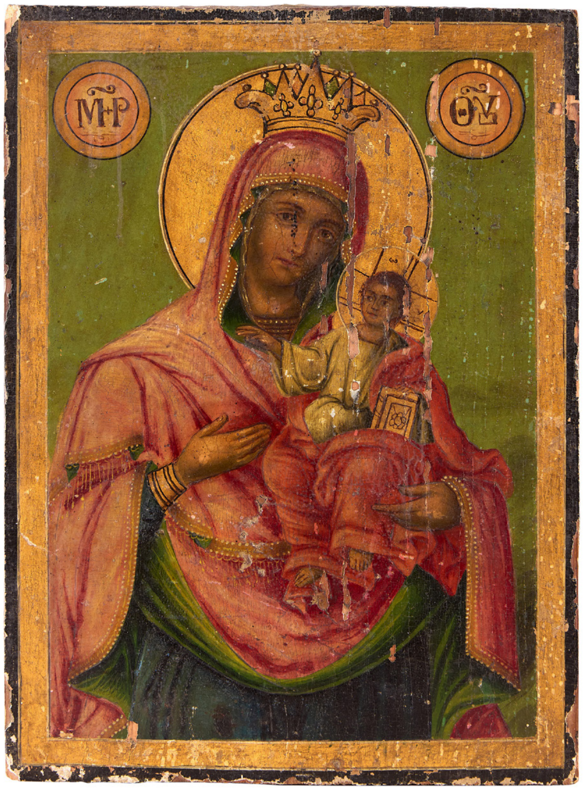


49

48

A TRIPTYCH, GREEK, 18TH CENTURY

tempera and gesso on wood panel, 35cm x 37cm (doors open) 28.5cm (doors closed)

£300 - 400

49

AN ICON OF THE VIRGIN HODEGETRIA, GREEK, CIRCA 1800

tempera and gesso on wood panel, 30 x 22cm

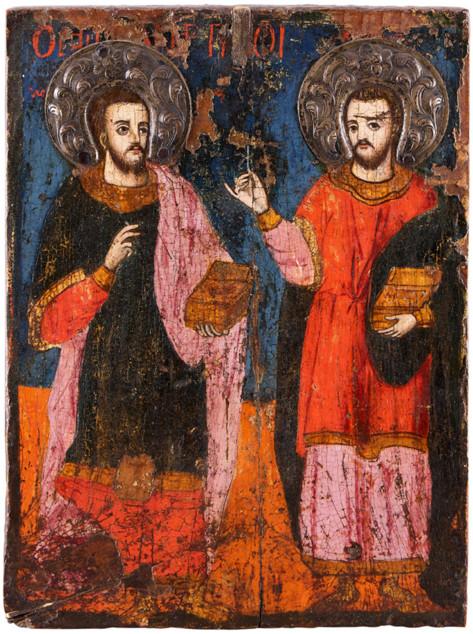
£200 - 300

50

AN ICON OF SAINTS COSMAS AND DAMIAN, GREEK, CIRCA 1800

tempera and gesso on wood panel, 23cm x 17.5cm

£150 - 200



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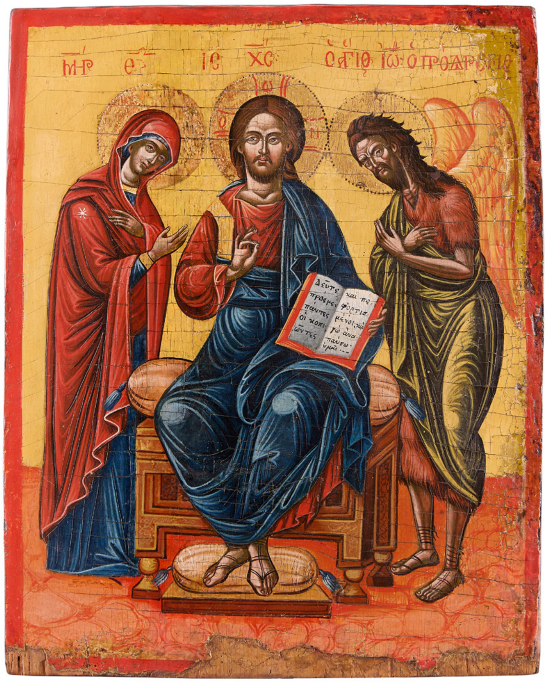


51

51

AN ICON OF THE DEESIS, GREEK, CIRCA 1800

tempera and gesso on wood panel, 39.5 x 32cm

£350 - 450

52

AN ICON OF THE LAST SUPPER, GREEK, CIRCA 1800

tempera and gesso on wood panel, 50 x 40cm

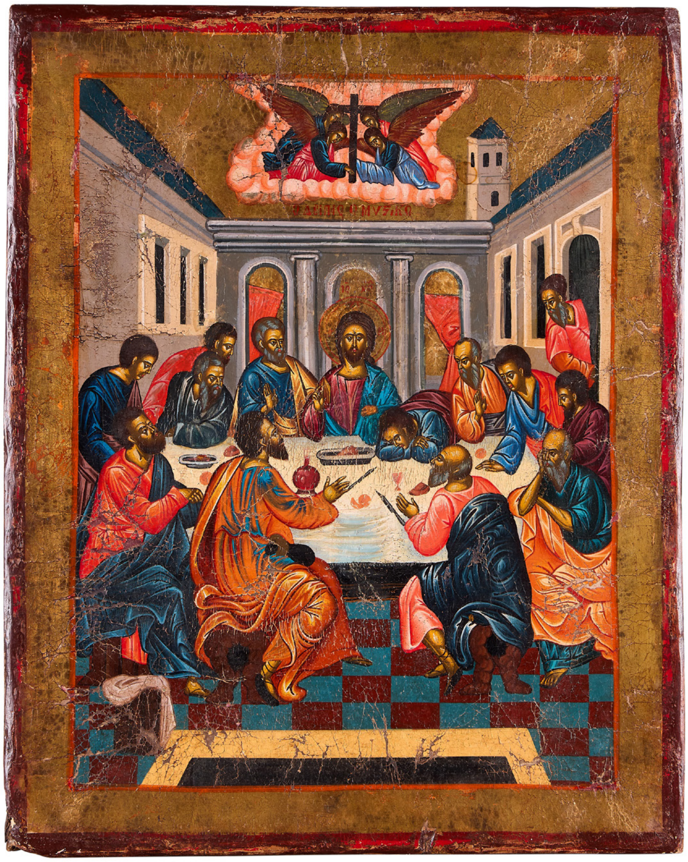
£350 - 450

53

AN ICON OF THE VIRGIN AT PRAYER, GREEK VILLAGE SCHOOL, 19TH CENTURY

tempera and gesso on wood panel, 40 x 30cm

£150 - 200



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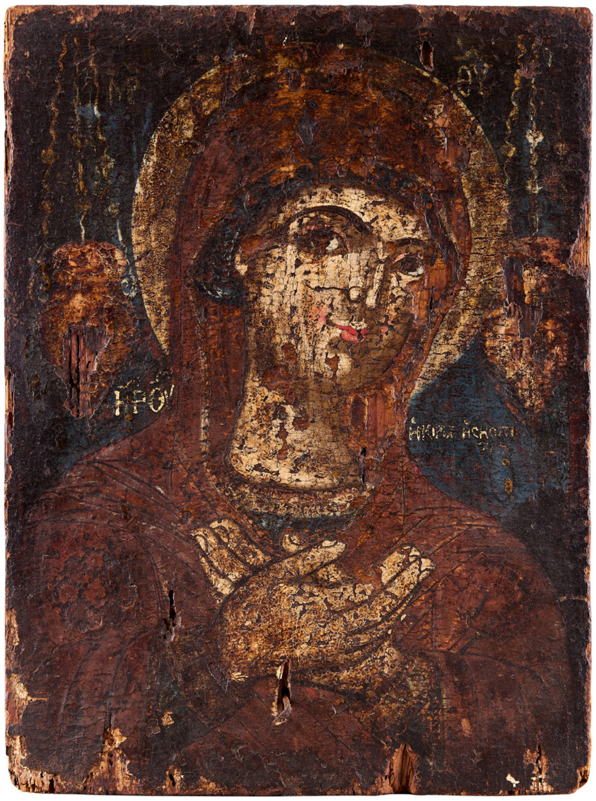

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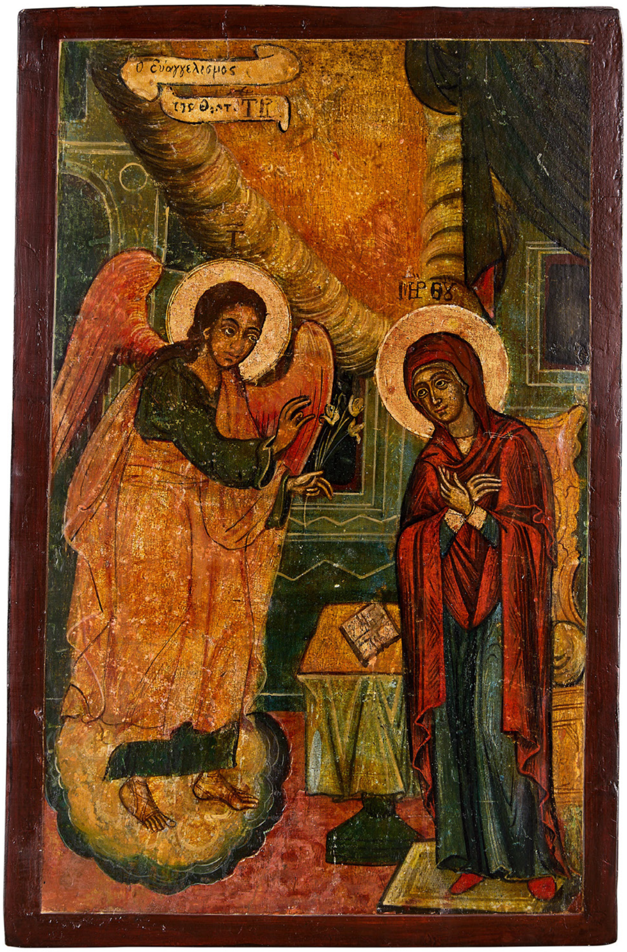

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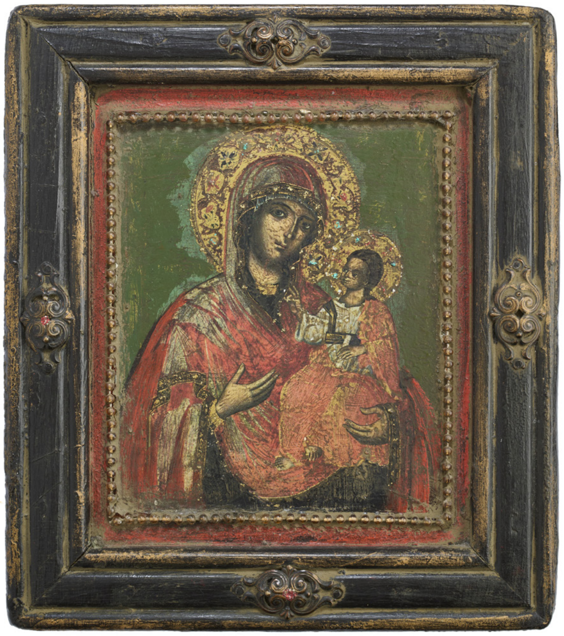

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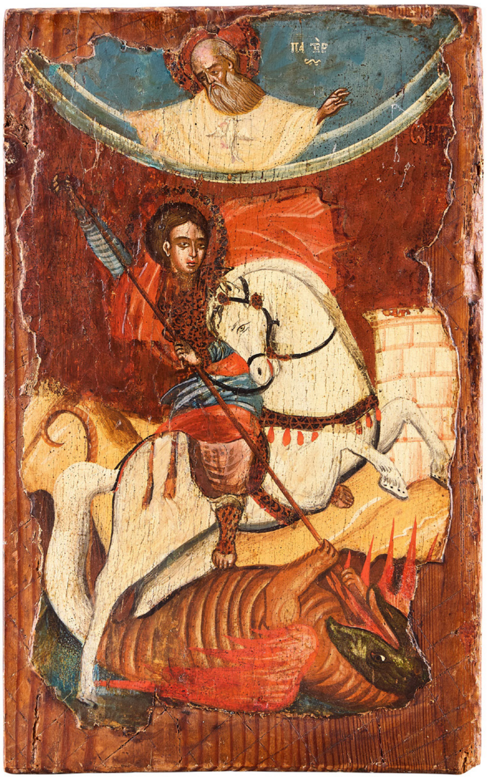


56

54

AN ICON OF THE ANNUNCIATION, GREEK VILLAGE SCHOOL, 19TH CENTURY

tempera and gesso on wood panel, 47 x 30.5cm

£250 - 350

55

AN ICON OF VIRGIN HODEGETRIA, GREEK, 19TH CENTURY

20 x 17.5cm

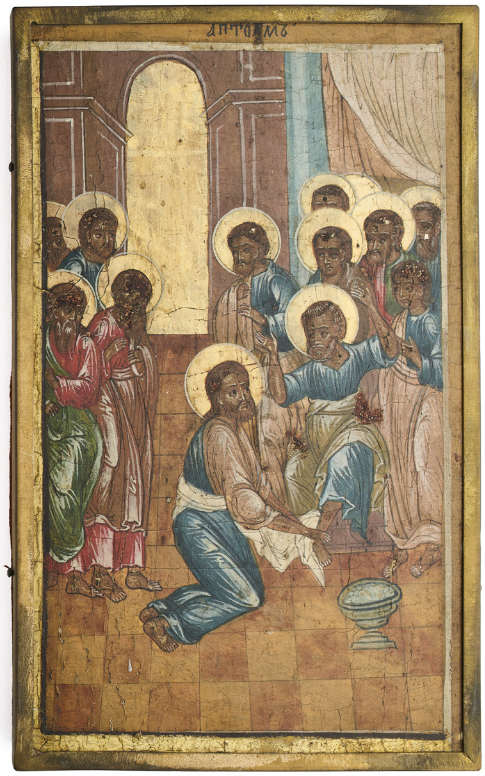
£200 - 300

56

AN ICON OF ST GEORGE (DEMETRIOS?), GREEK, 19TH CENTURY

tempera and gesso on wood panel, 35 x 22cm

£200 - 300



57

57

AN ICON OF CHRIST WASHING THE DISCIPLES FEET, GREEK, CIRCA 1900

tempera and gesso on wood panel, 24 x 15cm

£250 - 350

58

AN ICON OF VIRGIN ELEOUSA, RUSSIAN, CIRCA 1800

tempera and gesso on wood panel, 31 x 25cm

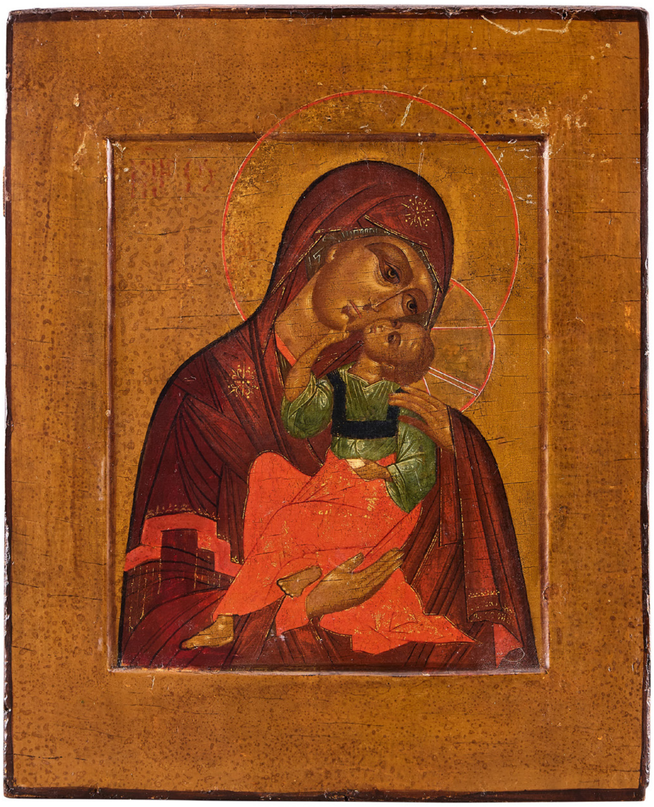
£250 - 350

59

AN ICON OF THE BURNING BUSH, RUSSIAN, CIRCA 1800

tempera and gesso on wood panel, 36 x 31cm

£200 - 300



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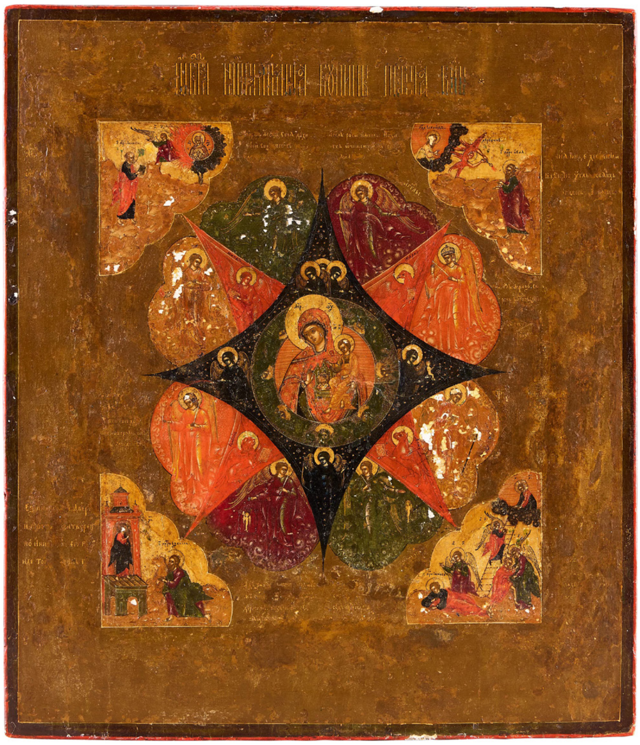

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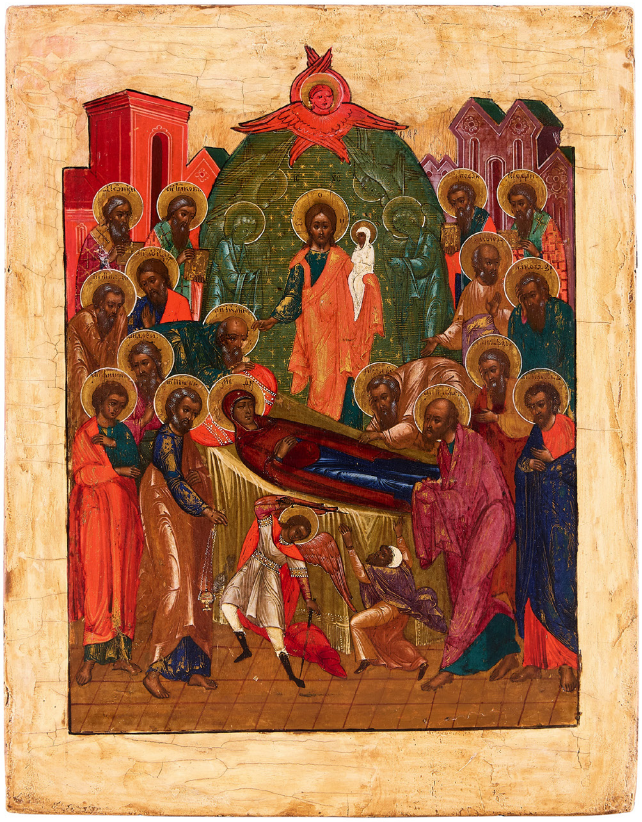

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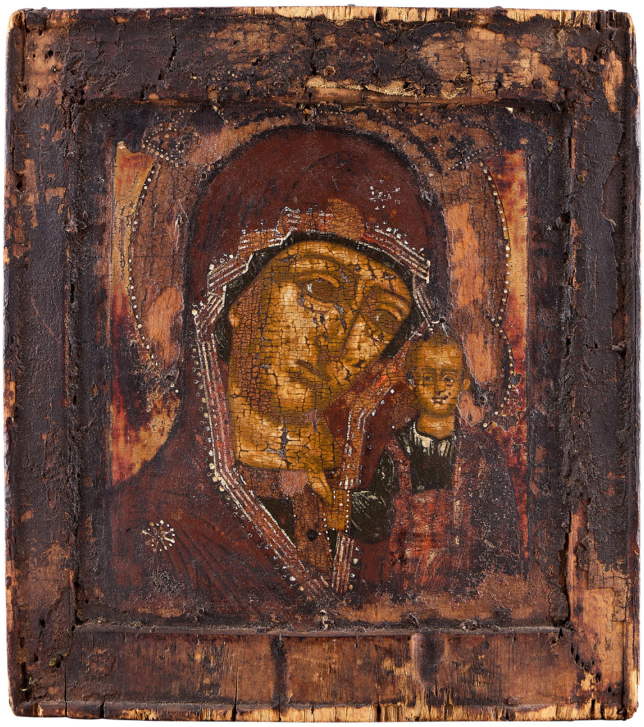


61

60

AN ICON OF THE DORMITION, RUSSIAN, CIRCA 1800

tempera and gesso on wood panel, 34 x 26.5cm

£300 - 400

61

AN ICON OF VIRGIN OF KAZAN (KAZANSKAYA), RUSSIAN, CIRCA 1800

tempera and gesso on wood panel, 31 x 28cm

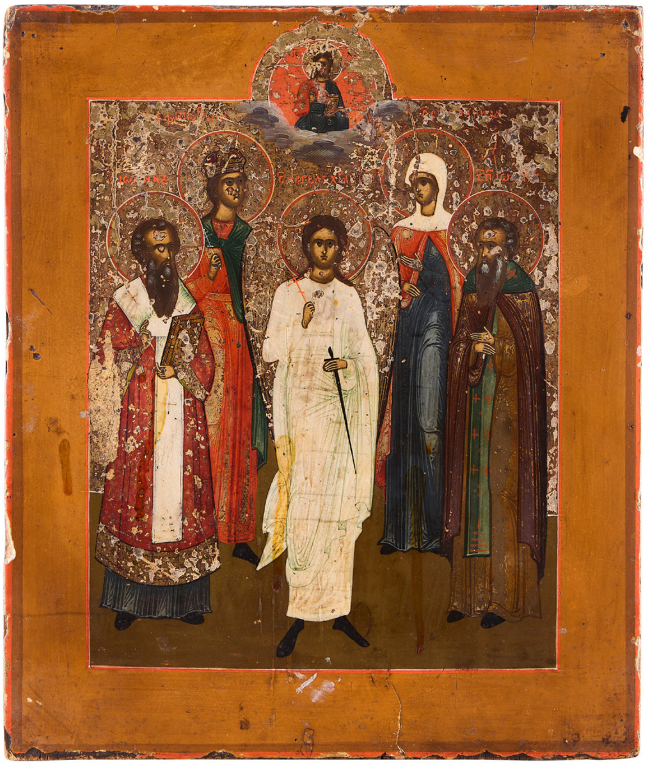
£150 - 200

62

AN ICON OF THE MATRYR AND SAINTS, RUSSIAN, CIRCA 1800

tempera and gesso on wood panel, 31 x 26.5cm

£250 - 350



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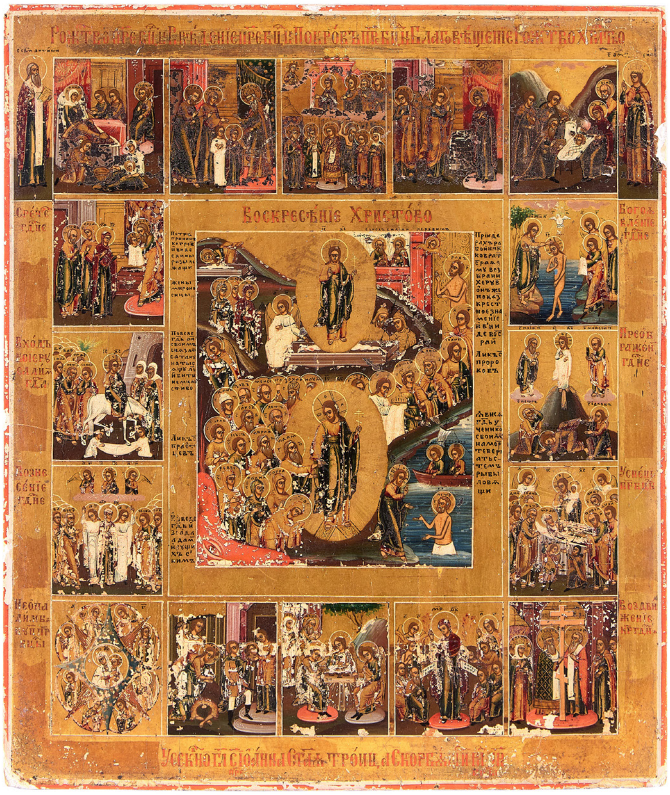


63

63

AN ICON OF THE RESURRECTION AND FEASTS, RUSSIAN, 19TH CENTURY

tempera and gesso on wood panel, 32cm by 27cm

£250 - 350

64

AN ICON OF THE ENTRY TO JERUSALEM, RUSSIAN, 19TH CENTURY

tempera and gesso on wood panel, 21.5 x 19cm

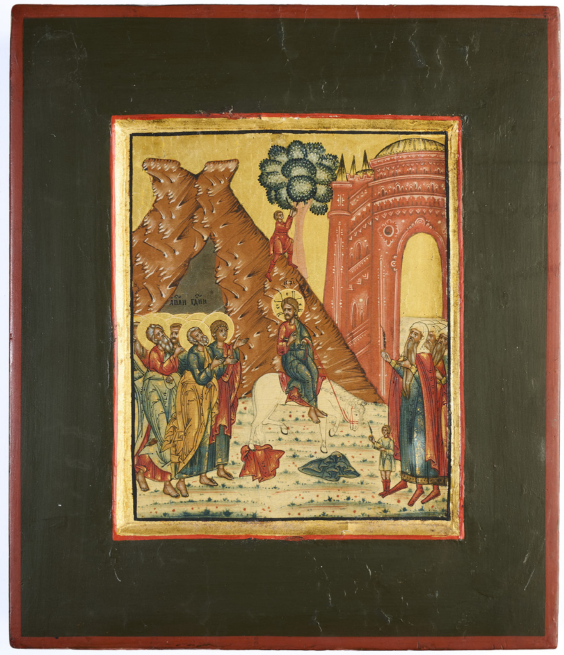
£200 - 300

65

AN ICON OF VIRGIN ELEOUSA, RUSSIAN, 19TH CENTURY

tempera and gesso on wood panel, 32 x 25.5cm

£200 - 300



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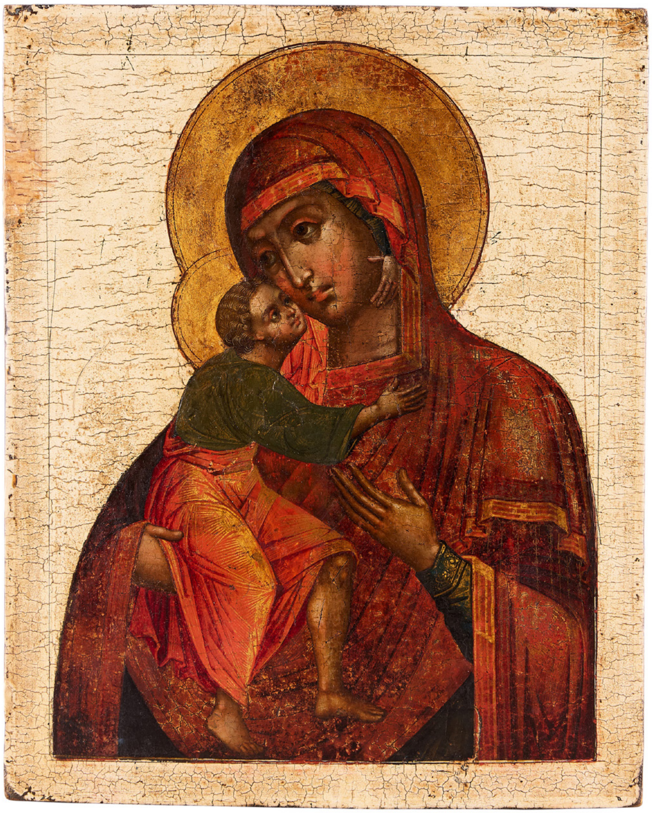

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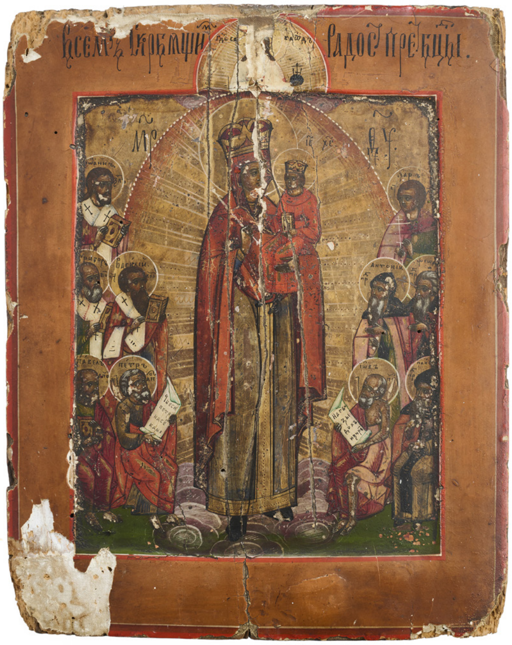


66

66

AN ICON OF THE VIRGIN AND CHILD FLANKED BY SAINTS, RUSSIAN, 19TH CENTURY

tempera and gesso on wood panel, 22 x 17cm

£150 - 200

67

AN ICON OF THE BIRTH OF MARY, RUSSIAN, 19TH CENTURY

tempera and gesso on wood panel, 35.5 x 30.5cm

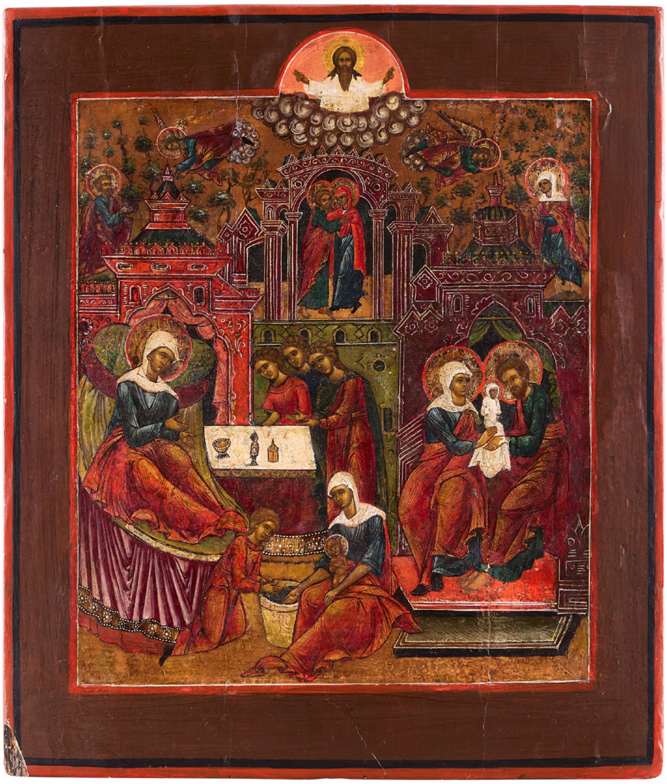
£250 - 350

68

AN ICON OF JOHN THE FORERUNNER, RUSSIAN, 19TH CENTURY

tempera and gesso on wood panel, 50.5 x 41cm

£200 - 300



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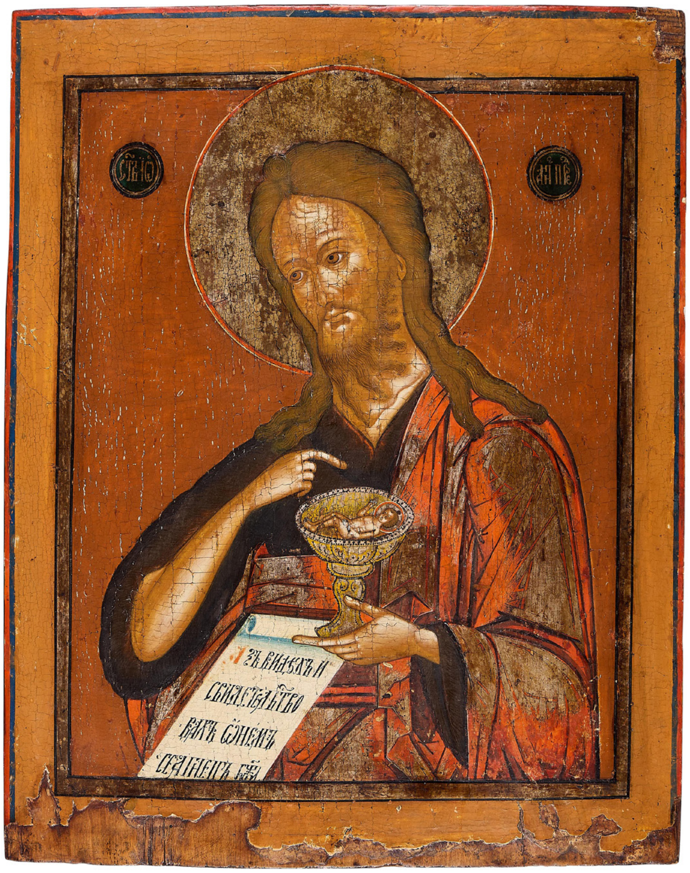

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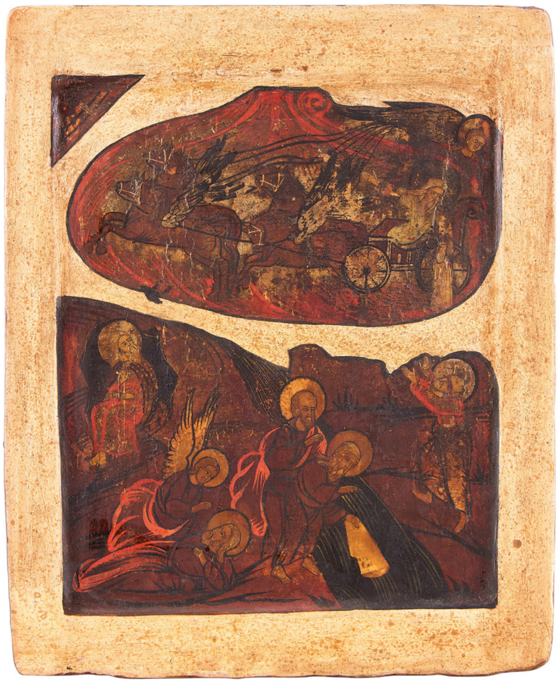
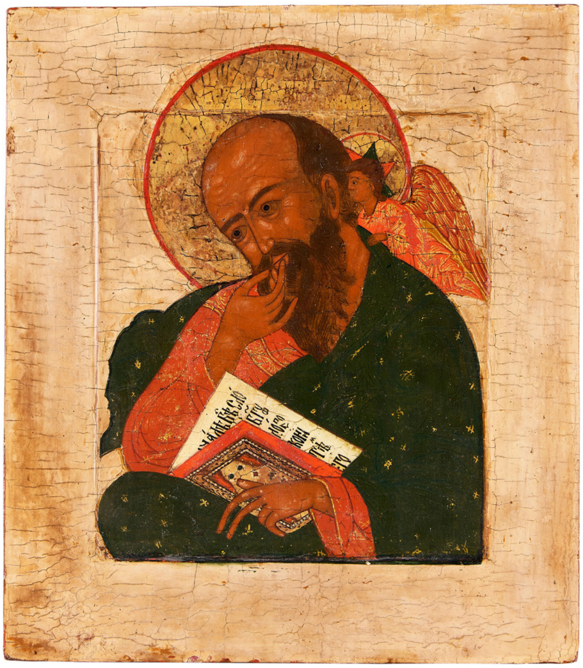


69

AN ICON OF THE PROPHET ELIJAH AND HIS FIERY CHARIOT

tempera and gesso on wood panel, 31.5 x 26cm

£350 - 450

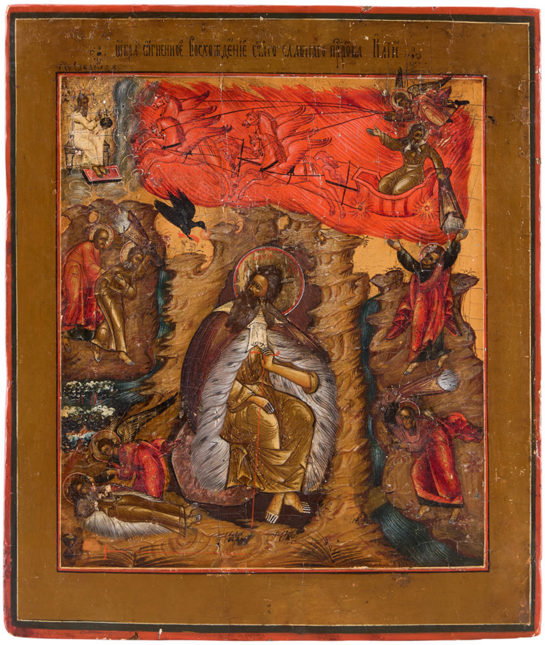


70

AN ICON OF ST JOHN IN SILENCE, RUSSIAN, 19TH CENTURY

tempera and gesso on wood panel, 31.5 x 27.5cm

£300 - 400

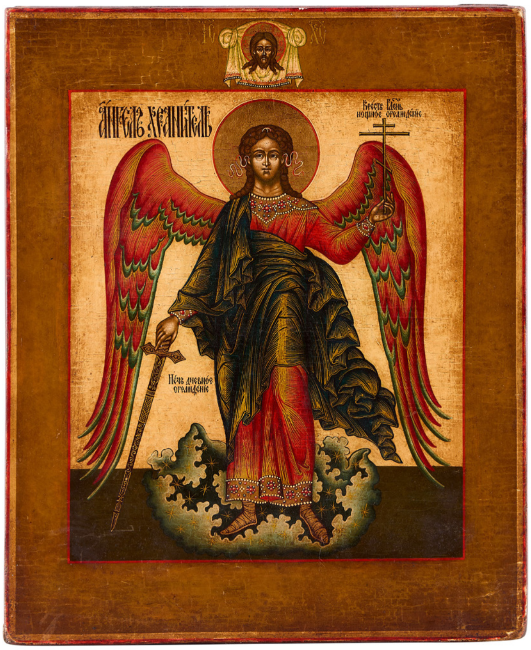


71

AN ICON OF ELIJAH AND SCENES FROM HIS LIFE

tempera and gesso on wood panel, 31 x 26.5cm

£250 - 350

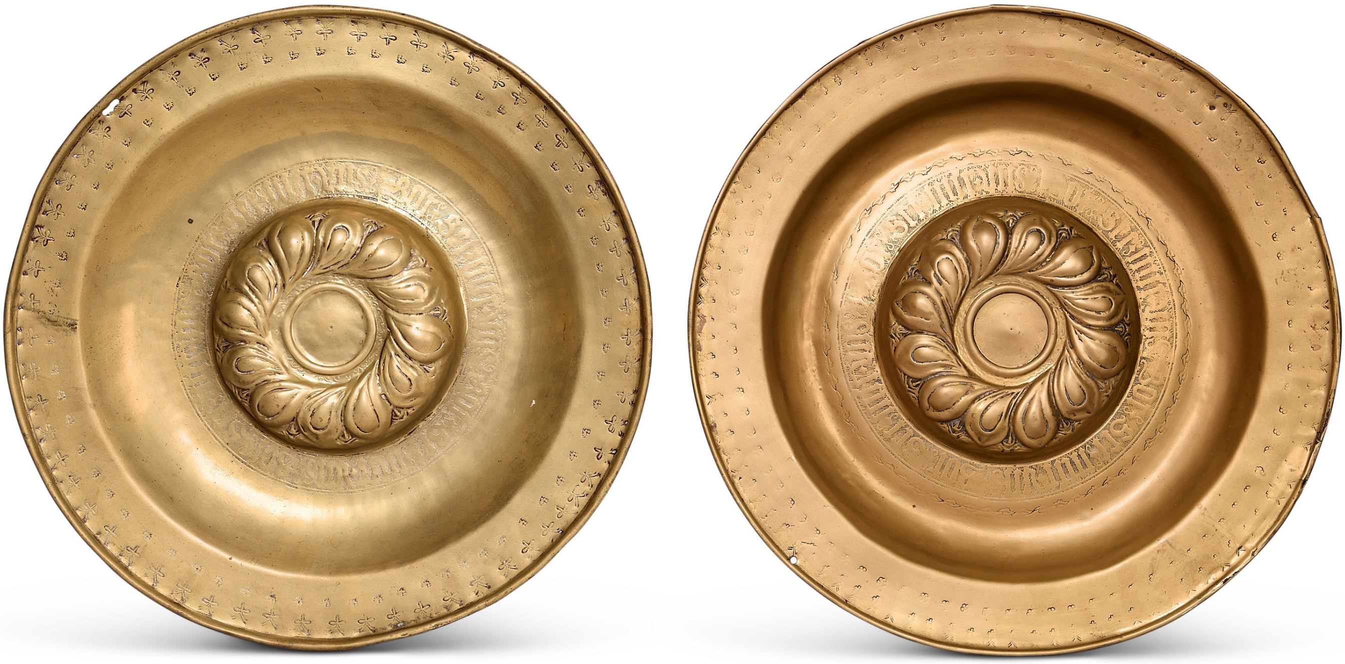


72

AN ICON OF ARCHANGEL MICHAEL, RUSSIAN, 19TH CENTURY

tempera and gesso on wood panel, 31 x 25.5cm

£300 - 400

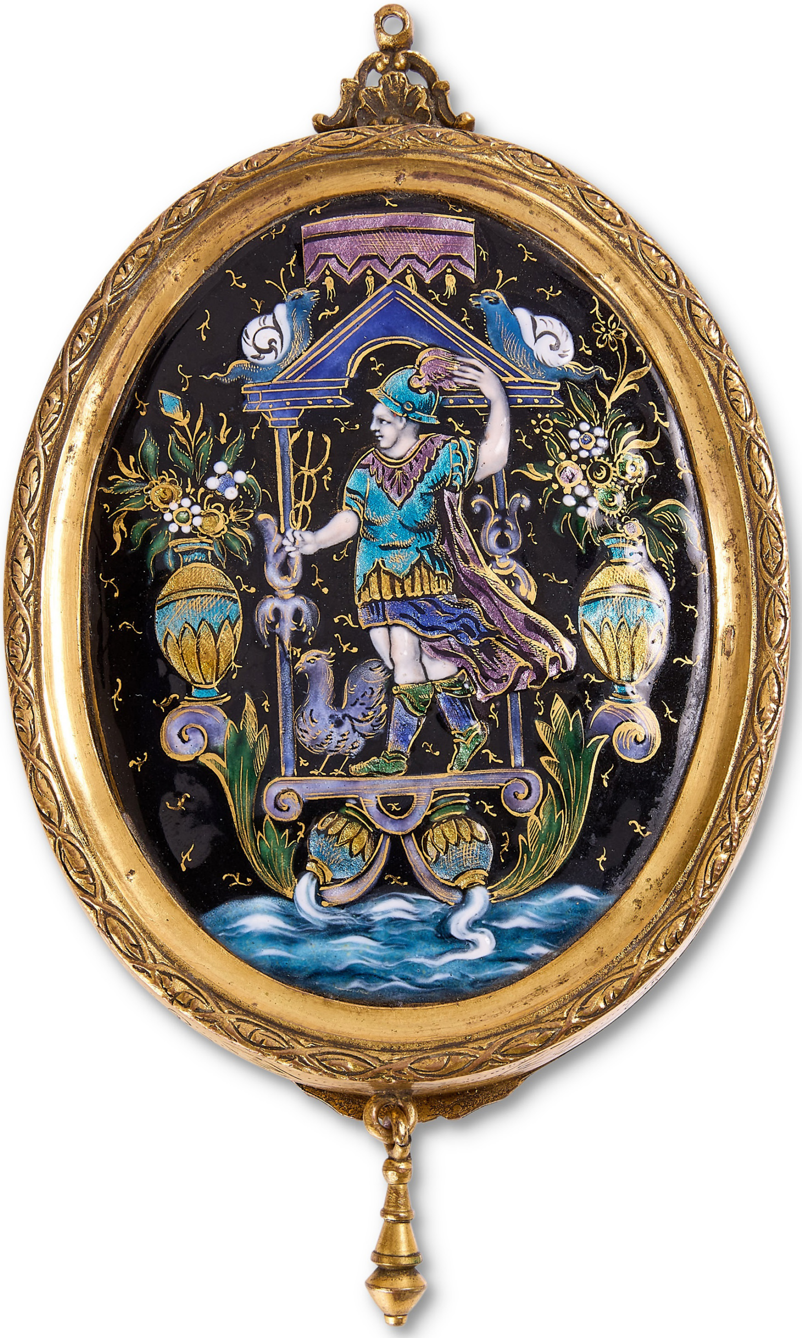


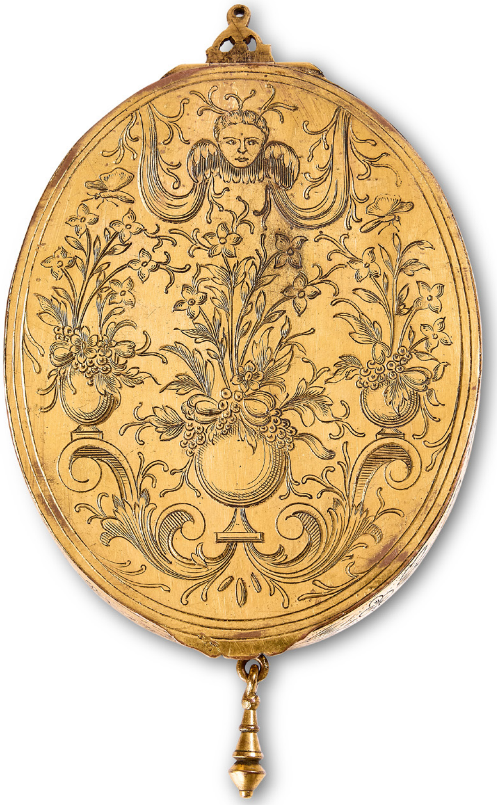
73

TWO GERMAN BRASS ALMS DISHES, PROBABLY NUREMBURG, 16TH / 17TH CENTURY

each with gadrooned boss within a band of encircling Gothic script, the rims punched with flowerhead and leaf motifs, 46cm diameter

£600 - 900





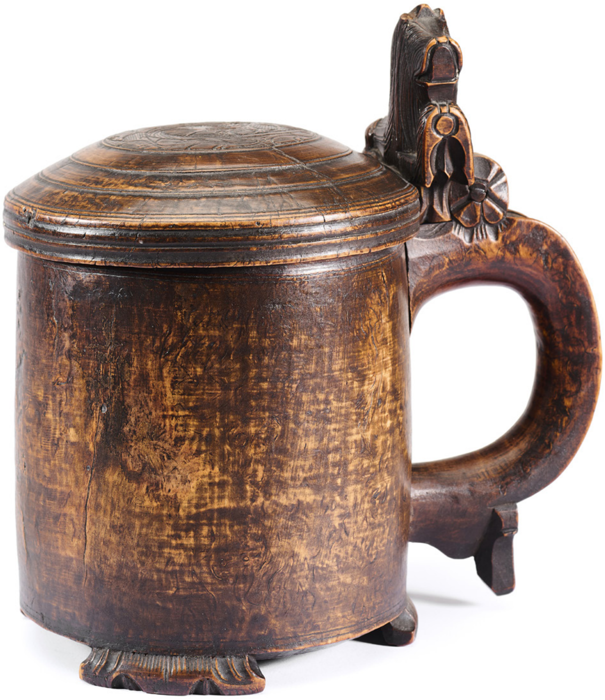
74

A FRENCH ENAMEL AND GILT-COPPER MIRROR CASE, LIMOGES, EARLY 17TH CENTURY

the oval enamel black ground 'grotesque' panel of Mercury after Etienne Delaune, the god painted standing beside a chicken under an arch topped by a pair of snails and a canopy, with flanking vases of flowers and above two jars of pouring water, the gilt-copper frame with guilloche border, shell and scroll suspension surmount and hung with a turned pendant, the sides engraved with trailing leaves, the back flat-chased with three vases of flowers on a pair of foliate scroll supports and below a winged mask flanked by drapery swags and butterflies, hinging open from the top to reveal the later bevelled glass mirror, enamel 9cm high, 14.5cm overall

The enamel is based on a print by Etienne Delaune (1518/19-1583), from a set of six 'Grotesques à Fond Noir, Dieux et Déesses', first executed between about 1550 to 1572/73, prior to Delaune's departure from France (see British Museum No. P_Gg-4D-66). Etienne Delaune's designs were popular with the enamel workshops of late 16th and early 17th century Limoges, particularly as oval plaques for mirror cases. Another mirror, almost certainly from the same workshop as the present example, is held by the Cincinnati Art Museum (No.1981.145, currently on display). Also see another mirror, of again the same design but with perhaps less accomplished enamelling, sold Christie's, London, 8 July 2010, lot 59.

£4,000 - 6,000

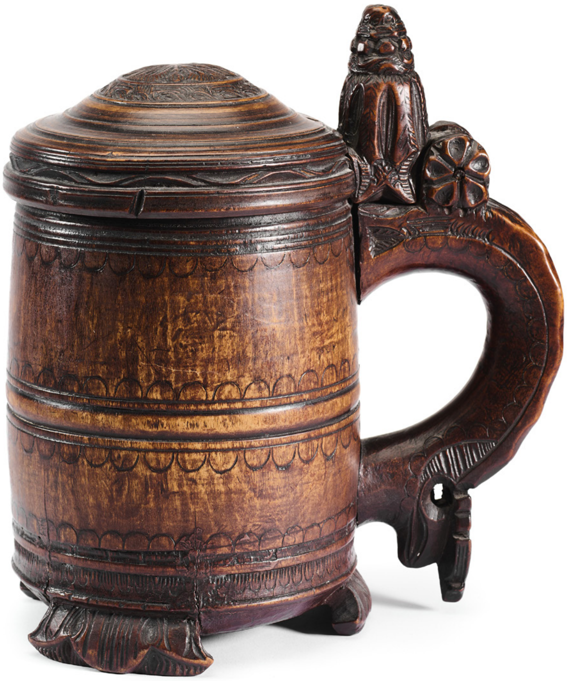


75

A BIRCH WOOD 'PEG' TANKARD, NORWEGIAN, 18TH CENTURY

plain cylindrical body on three foliate panel feet, the handle and domed lid with leaf carving, stylised recumbent lion thumbpiece, 21cm high

£300 - 500



76

A BIRCH WOOD 'PEG' TANKARD, NORWEGIAN, 18TH / 19TH CENTURY

the cylindrical body carved with reeded and arcaded bands, on three foliate panel feet, the base and domed lid each centred by a foliate roundel, the handle with geometric carving, with stylised bud thumbpiece, 22cm high

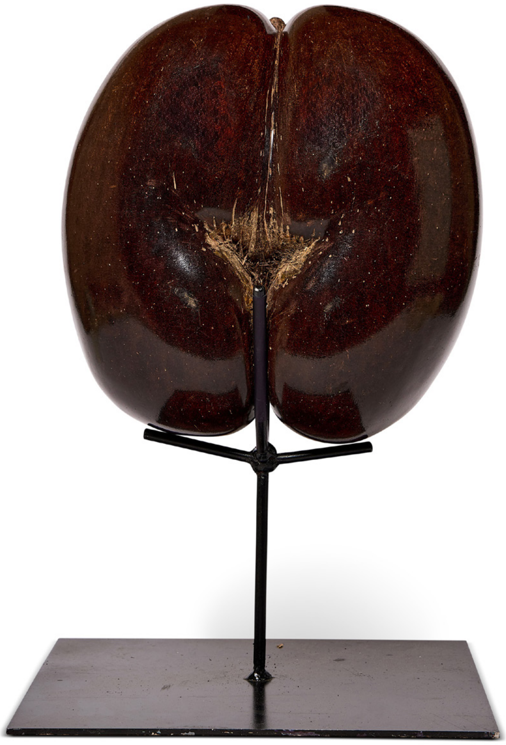
£300 - 500

77

A COCO DE MER (LODOICEA MALDIVICA), SEYCHELLES, 20TH CENTURY

polished, well rounded and suggestively retaining some husk to crevice, retaining its nut, nutshell 30cm high, including metal stand 45cm overall

£600 - 800

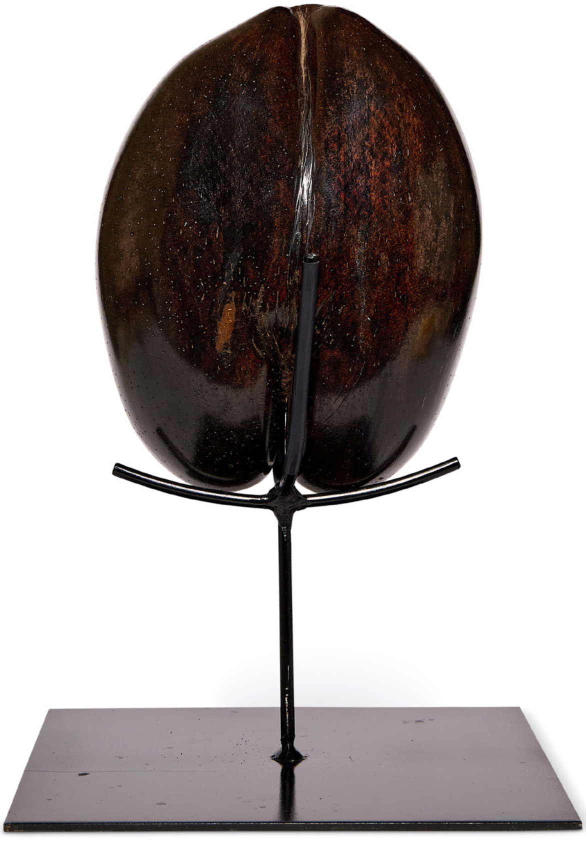


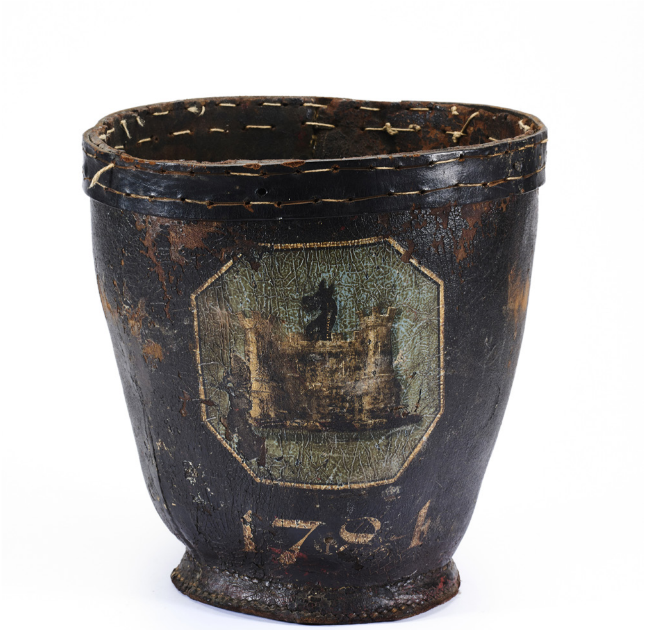
78

A COCO DE MER (LODOICEA MALDIVICA), SEYCHELLES, 20TH CENTURY

polished and rounded, with some husk to crevice, nutshell 29cm high, including black metal stand 44cm overall

£400 - 600



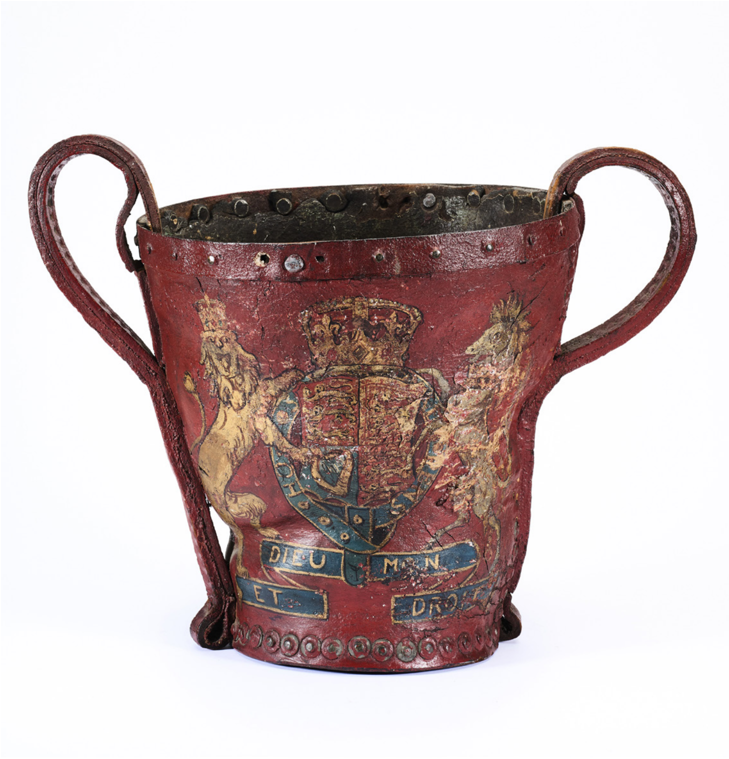


79

A GEORGE III LEATHER FIRE BUCKET, DATED 1784

conical, painted against a black ground with a crest in a cut-cornered square shield above the date, 26cm high

£200 - 300



80

A GEORGE III LEATHER FIRE BUCKET, CIRCA 1800

the conical body with metal studded rim and a row of studs to the base, applied to the sides with leather loop handles, painted against a red ground with the Royal coat of arms, 32cm high

£250 - 350

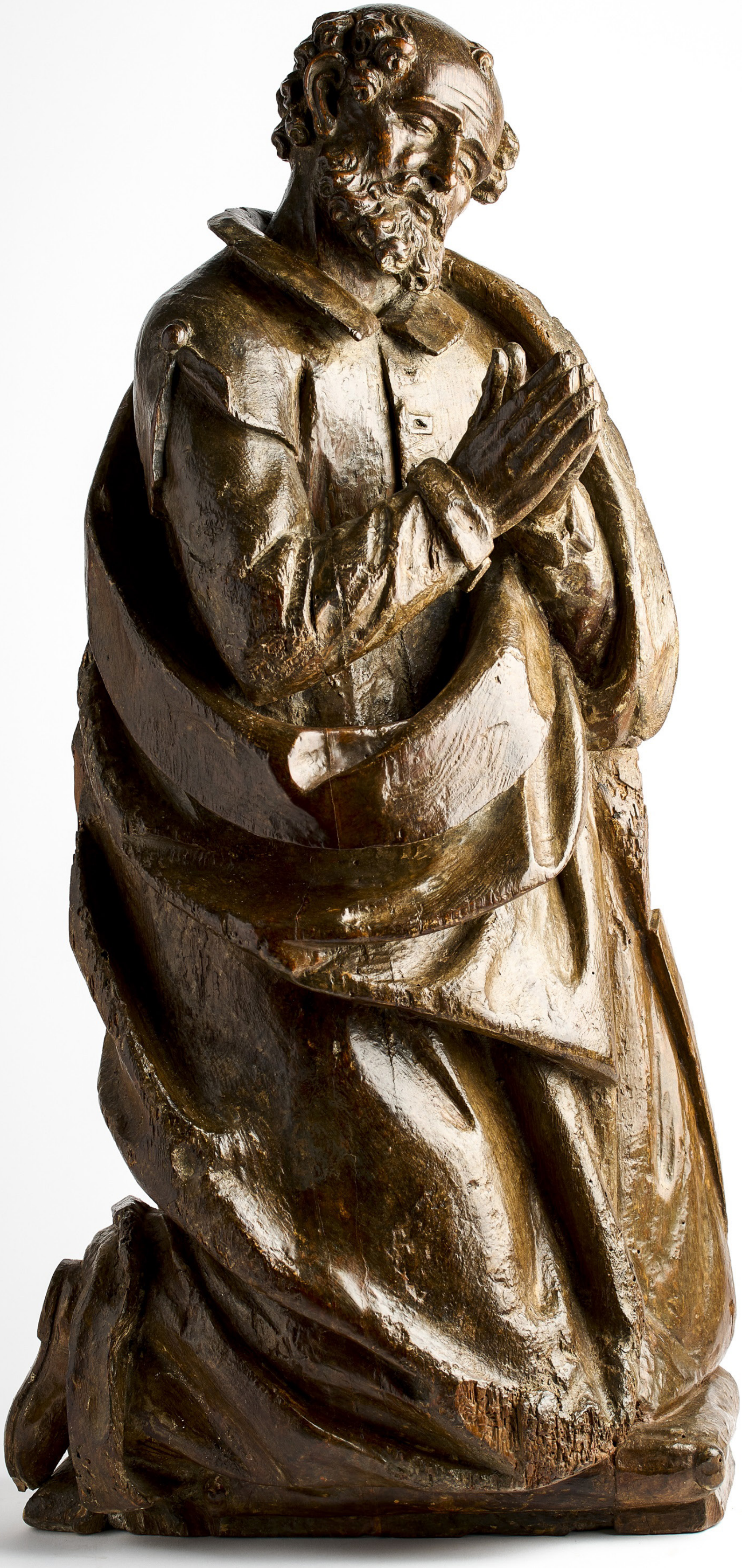
81 (illustrated opposite)

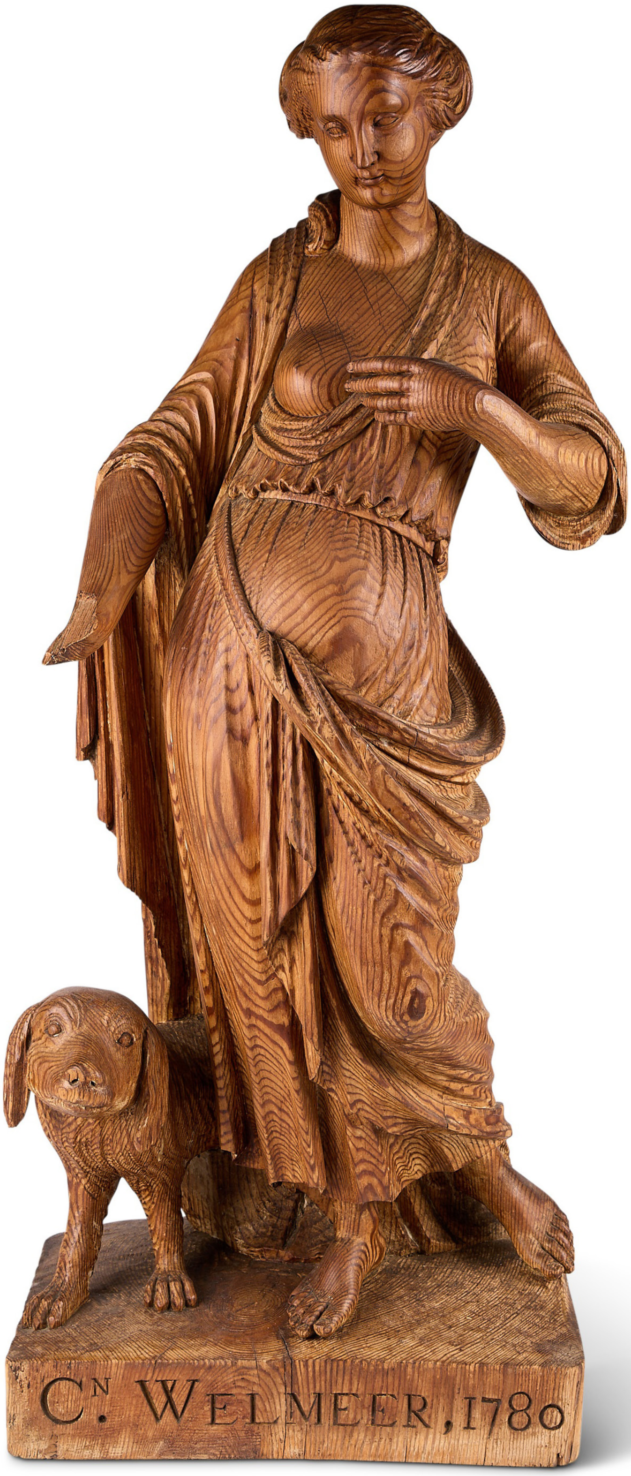
A DONOR FIGURE, UPPER RHENISH, LATE 15TH / EARLY 16TH CENTURY

chestnut three-quarter block carved kneeling to sinister, a shoe showing under his robes, his torso twisted towards us, hands in prayer and bearded head slightly tilted, 71cm high

Provenance: Private London Collection; acquired from A. & E. Foster Ltd., 2007; The Boarsney House Sale, Dreweatt Neate, Tunbridge Wells, 18 September 2006, lot 231

£400 - 600





82

CHRISTIAAN WELMEER (1742-1814): CLASSICAL FIGURE WITH A DOG, 1780

the carved pine group perhaps representing Hecate and one of her hounds, inscribed to front of rectangular base 'Cn. WELMEER, 1780', 86.5cm high

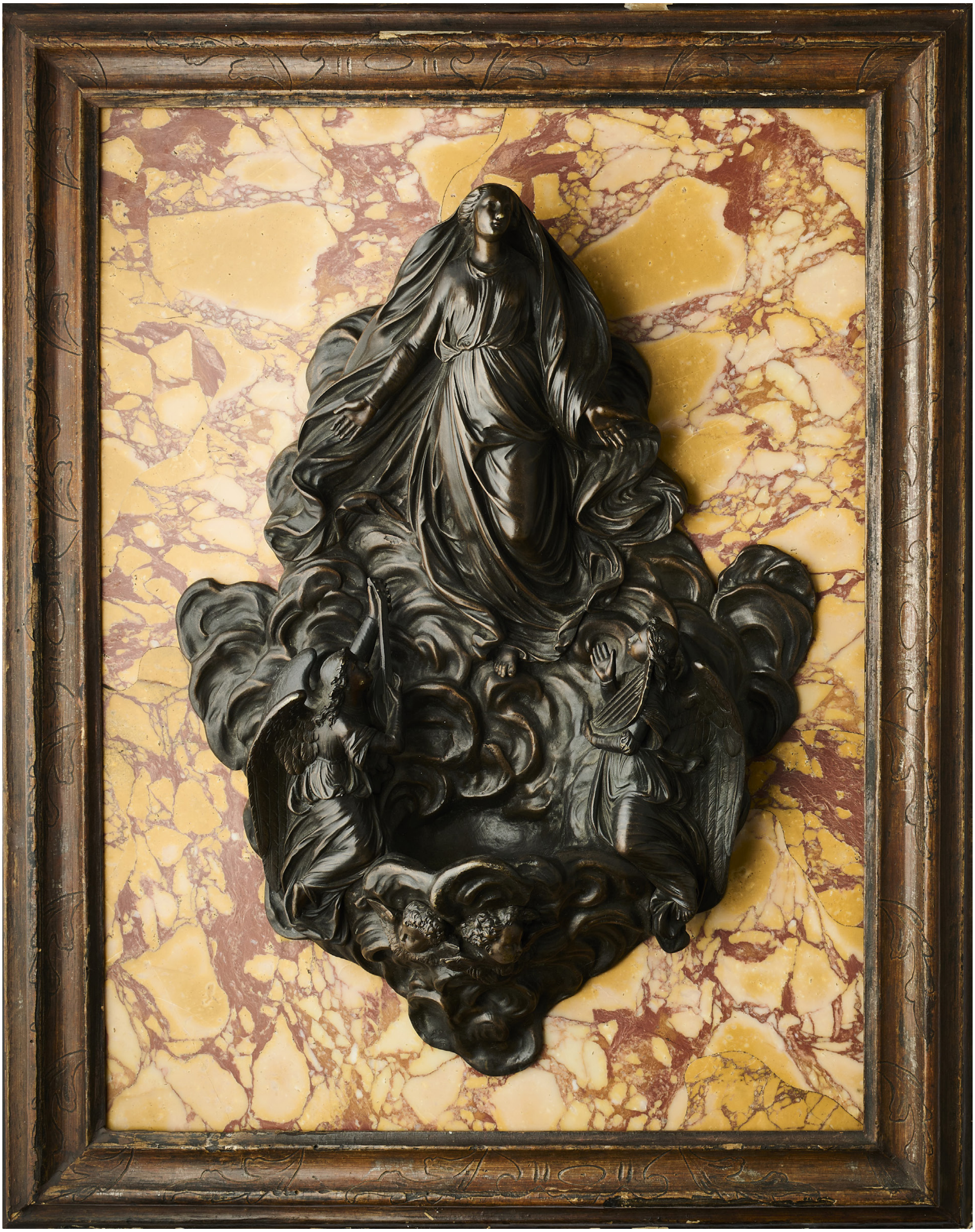
£500 - 700

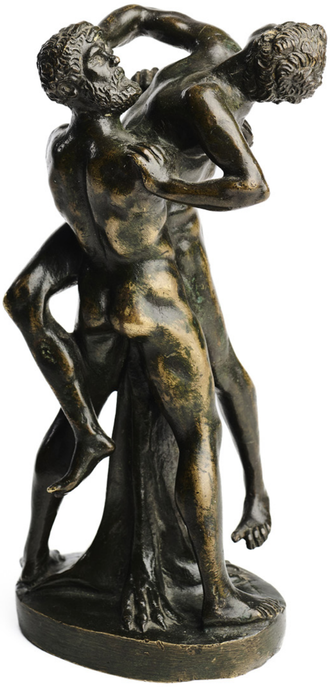
83 (illustrated opposite)

AN ITALIAN BRONZE FIGURAL HOLY WATER STOUP, ROMAN SCHOOL, LATER 17TH CENTURY MANNER

dark patinated, with Baroque modelling of The Assumption of the Virgin, Mary in swirling robes emerging from clouds above a pair of angels playing a lute or a lyre flanking the well supported by seraphim, set to a yellow and red breccia marble panel in a gilt gesso frame, bronze 47cm high, frame 66 x 52cm

£1,200 - 1,800





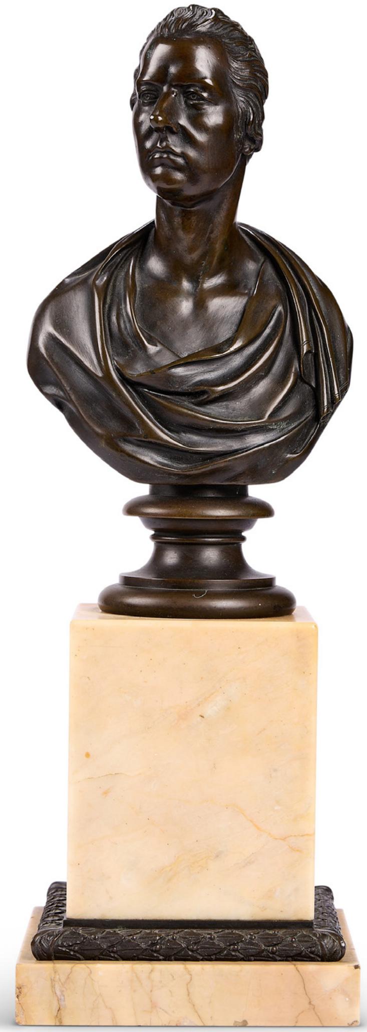
84

AFTER STEFANO MADERNO (1576-1636): HERCULES AND ANTAEUS

a bronze group of two wrestling figures, probably Italian late 19th century, dark brown patina with lighter high points, the central support draped with the Nemean lion-skin, Hercules lifting Antaeus who presses his thumb against the hero's eye, on an oval base, 19.5cm high

See Maderno's terracotta of Hercules and Antaeus on display at the National Museum of Scotland in Edinburgh (No.A.1981.1), dated 1620 and another signed and dated 1622 in the Galleria Franchetti alla Ca' d'Oro, Venice (Inv.No.81). A variety of bronze versions were made, probably following these models, from the 17th century onwards, but principally without the central support and sometimes with the right arm raised. For two bronzes of a similar scale to this lot, with structural supports on oval bases and Antaeus clawing at Hercules' face, see Christie's, Paris, 23 February 2009, lot 623 and Christie's, London, 9 December 2004, lot 109, catalogued as 18th and 17th century respectively.

£300 - 500



85

JOSEPH NOLLEKENS (1737-1823): BUST OF WILLIAM PITT THE YOUNGER (1759-1806)

a patinated bronze library bust, English, circa 1820, face modelled slightly turned and raised, draped in a classical cloak, the bust detaching from the waisted socle, on a square marble plinth with bronze laurel border above the base, bronze 23cm high, marble plinth 15cm high

'Oh my country! How I leave my country!..." were apparently William Pitt's last words on his deathbed aged forty-six on 23 January 1806. Having successfully guided the nation through the most perilous years of the Napoleonic Wars and notwithstanding Nelson's victory at Trafalgar, the news of Napoleon's triumph at Austerlitz is thought to have dealt the already exhausted Prime Minister his death blow. Ironically perhaps, given Pitt's refusal to grant the artist a sitting during his lifetime, Nollekens successfully immortalized the statesman posthumously, using his death mask, as well as the portrait by John Hoppner. The prime version, executed in 1806, is held by the Earls of Rosebery at Dalmeny House. In the following years Nollekens' studio produced over seventy further versions of the bust in marble, each priced at 120 guineas, additionally selling 600 plaster casts. Busts are sometimes encountered paired with Nollekens' depiction of the other renowned politician of the age, Charles James Fox (1749-1806). Bronze versions were also cast, probably in the following decade, although the bronze founder is, as yet, unidentified, the suggestion being they may have been by Benjamin Vulliamy.

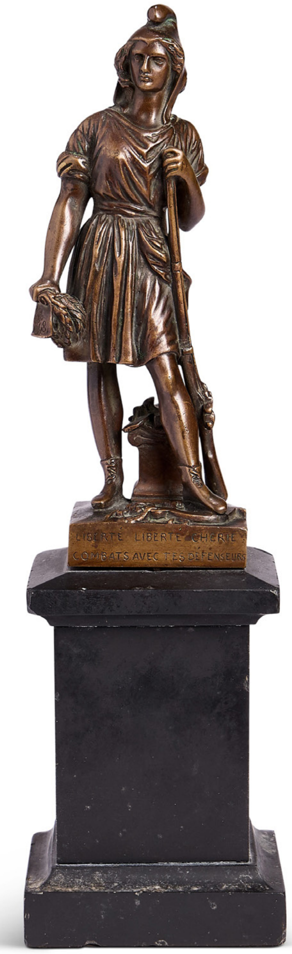
£700 - 1,000

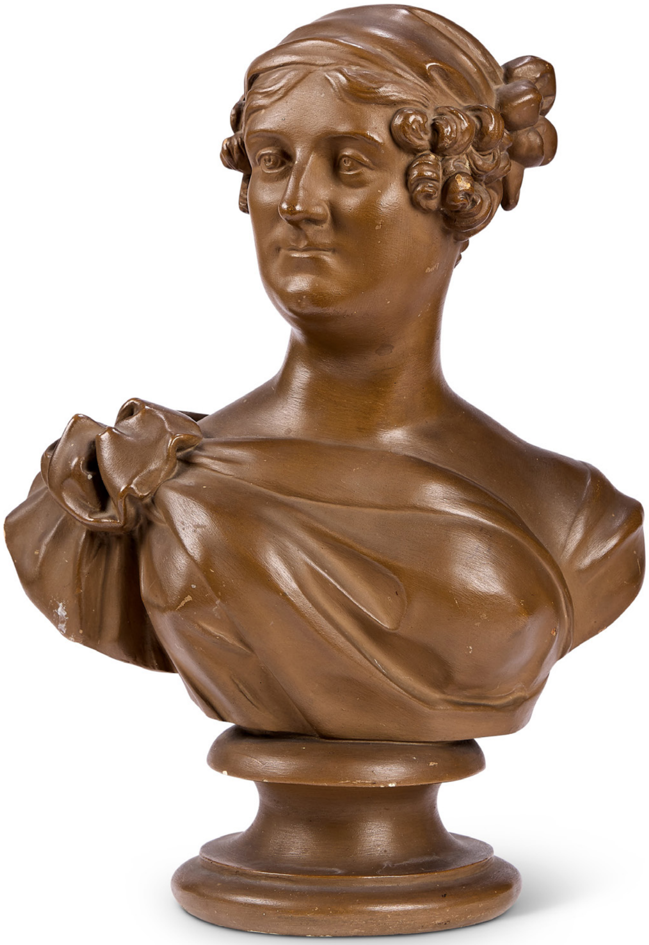
86

PIERRE JEAN DAVID D'ANGERS (1788-1856): LIBERTE

a French brown patinated bronze figure, Bardedienne Foundry, Paris, circa 1849, the personnification of Liberty (or Marianne) holding a rifle to her left and clutching in her other hand laurel branches and a scroll inscribed '1830 / 1848' commemorating the July Monarchy, square base inscribed to front 'LIBERTÉ LIBERTÉ CHERIE / COMBATS AVEC TES DÉFENSEURS', signed and dated to one side 'P.J. DAVID / 1849', to the other 'F. BARBEDIENNE. FONDEUR.', mounted on a black slate square plinth, bronze 14cm high, overall 24.5cm

£200 - 300





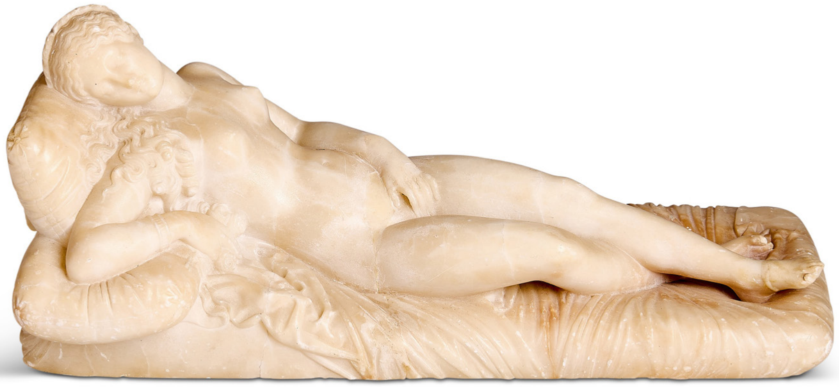
87

LUCIUS GAHAGAN (1773-1855): BUST OF A LADY, CIRCA 1825

patinated plaster, head slightly turned, signed and dated to reverse 'Lucius Gahagan 1825', 35cm high

Lucius Gahagan was a member of the Gahagan family of sculptors based in London, who settled in Bath in 1820. On his trade card he advertised: "*Sculpture. The Nobility and Gentry are most respectfully informed, that the only Bust to which His Imperial Majesty, the Emperor of all the Russias, ever condescended to sit, is on View at the Sculptor's Study, 12, Ceveland Street ... L. Gahagan will attend from Twelve... May 15, 1815.*"

£150 - 250



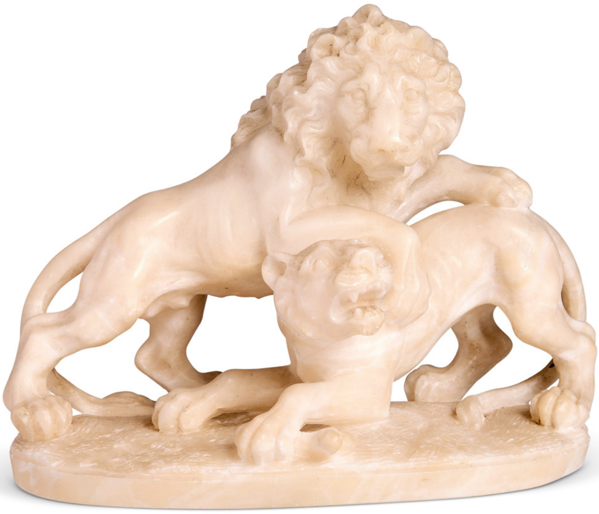
88

AFTER LORENZO BARTOLINI (1777-1850): VENUS

an alabaster figure, Italian, 19th century, carved reclining against cushions, 16cm high, 32cm long

The original large sculpture by Lorenzo Bartolini is in the Musée Fabre, Montpelier, and dates from circa 1820. There is a copy of the original in the Lady Lever Art Gallery, Port Sunlight, dated circa 1822. Bartolini based this sculpture on Titian's Venus of Urbino in the Uffizi Gallery.

£200 - 300

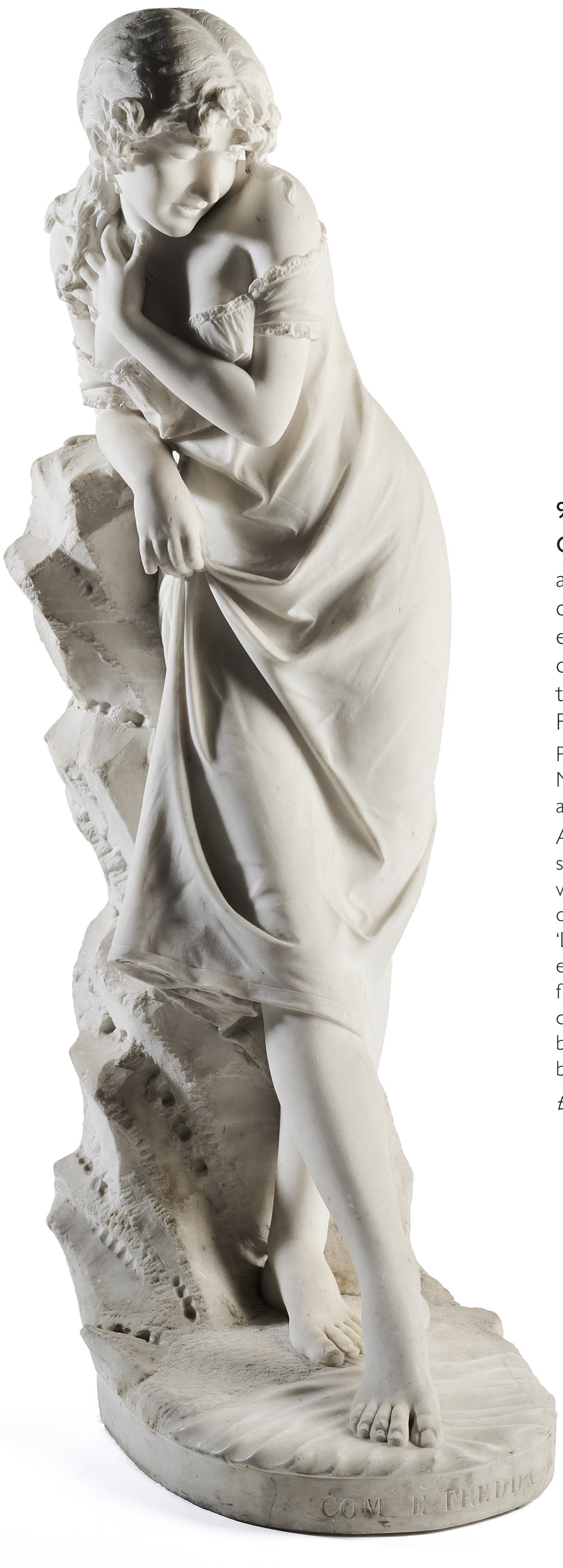


89

AN ALABASTER GROUP OF A LION AND LIONESS, PROBABLY ITALIAN 19TH CENTURY

carved with the lion with front legs on the back of the crouching lioness, oval base, 21cm long

£100 - 200



90

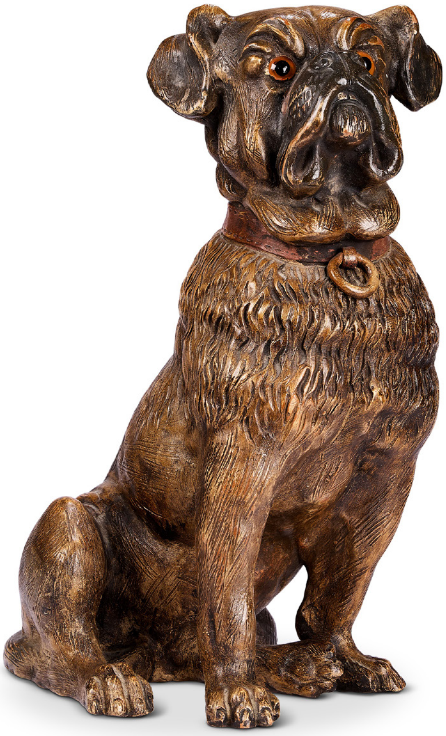
CESARE LAPINI (1848-1893): 'COM'È FREDDA'

a Carrara marble figure, Fratelli Lapini, Florence, dated 1889, carved as a young woman leaning against a rock, her lace-edged chemise slipping off her shoulders and breast as she dips her toes into the cold lapping water, oval base titled to front and incised to rear 'Prop:ta Fratlli / Lapini / 1889 / Firenze', 85cm. high

Provenance: Hugh Amherst, 4th Earl Amherst (1856-1927) of Montreal Park near Sevenoaks, Kent; by whom sold at a contents auction of the house circa 1926 to the vendor's great uncle.

A native of Florence, Cesare Lapini became a highly successful sculptor in the later 19th century. He sold both his own and others works to an international clientele from his workshop/gallery in the city, the business usually designated Fratelli Lapini (or Signori Lapini, 'Dizionario degli Artisti Italiani Viventi, Pittori, Scultori e Architetti', edited by Angelo De Gubernatis, Florence, 1889, pp.256/580), the firm apparently continuing to trade after his death, then usually designated Galleria Lapini, into the early 20th century. His similar bathing figure 'La Sorpresa' is well known, since oft repeated in both marble and alabaster, unlike the present rare model.

£5,000 - 8,000

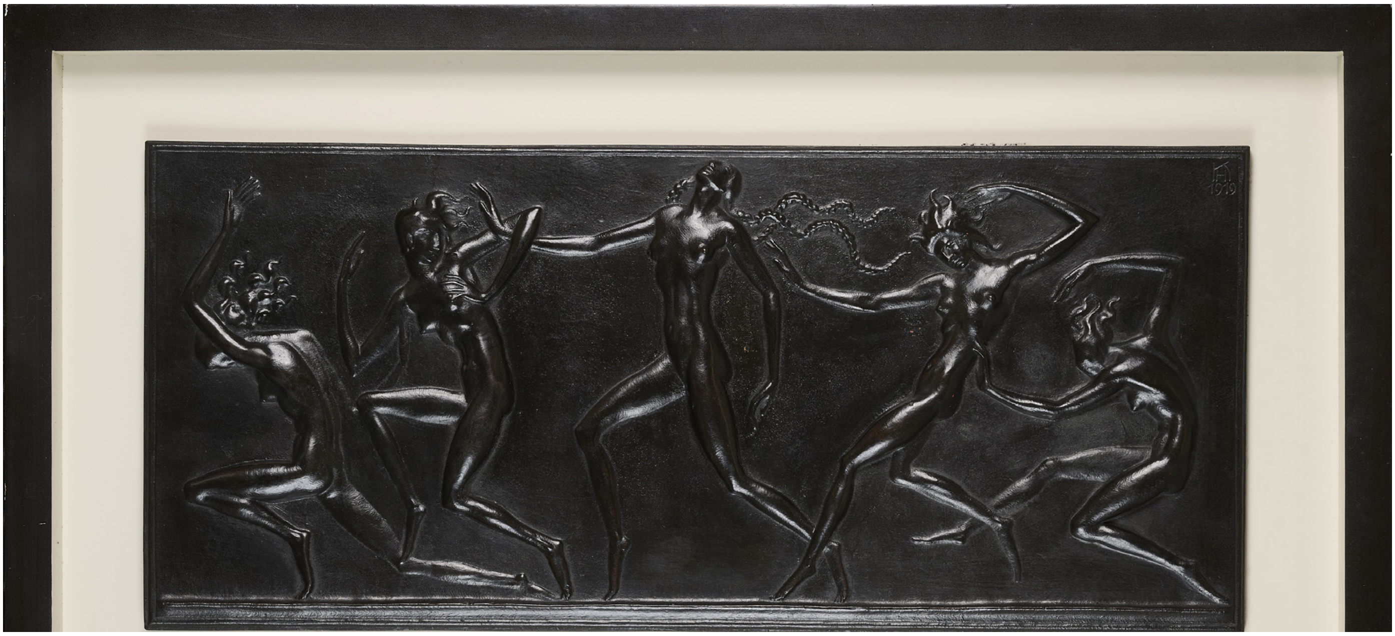


91

A PAINTED TERRACOTTA FIGURE OF A PUG DOG, AUSTRIAN, CIRCA 1900

modelled seated, set with glass eyes, 43.5cm high

£300 - 500



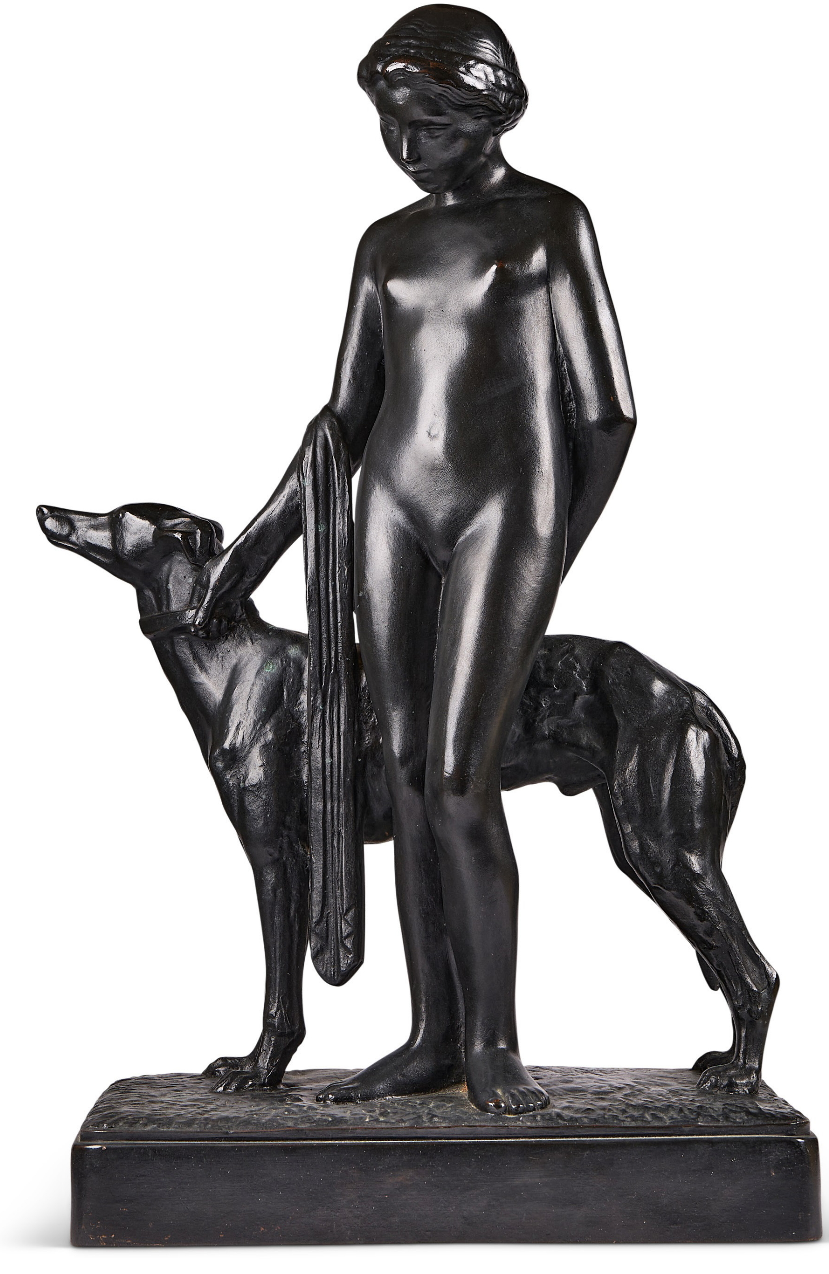
92

KARL HUBER (1872-1953): TANZERINNEN (NYMPHS DANCING)

a dark patinated bronze relief panel, German, circa 1919, modelled as a frieze of bacchantes on a ledge, signed in the bronze with the artist's monogram and dated top right, bronze 28 x 63.5cm, cream painted mount and ebonised frame 44 x 79.5cm

Karl Huber studied at the Kunstgewerbeschule in Munich, becoming a teacher at Offenbach's School of Arts and Crafts in 1908, later coming into contact with the Darmstadt school of artists and producing designs for the town's Großherzogliche Keramische Manufaktur.

£700 - 1,000



93

HENRI LOUIS BOUCHARD (1875-1960): JEUNE FILLE AU LEVRIER

a French Art Deco dark patinated bronze group of a young female nude standing before a greyhound, produced for Arthur Goldscheider's La Stèle, Paris, circa 1925, signed in the bronze to terrace 'h. Bouchard' and with 'LA STELE' seal and number '4' to side of oblong base, 59cm high

Henri Bouchard started turning to a more simplified decorative style around 1913, his works often featuring young women. Greyhounds were another favoured theme, having exhibited a group of greyhounds in the 1912 Salon d'Automne, the artist combining the two themes for this model in 1920. He was a member of La Stèle, the group founded to promote the work of progessive sculptors by the 'Editeur d'Art' Arthur Goldscheider (1874-1948) in the 1920s. In 1923 Bouchard executed a marble version of his 'Jeune Fille au Lévrier', which remained in his studio and later studio museum until moving to his birth-town when acquired by the Musée des Beaux Arts, Dijon, in 2012 (Inv. No.2021 5-1).

£2,000 - 3,000

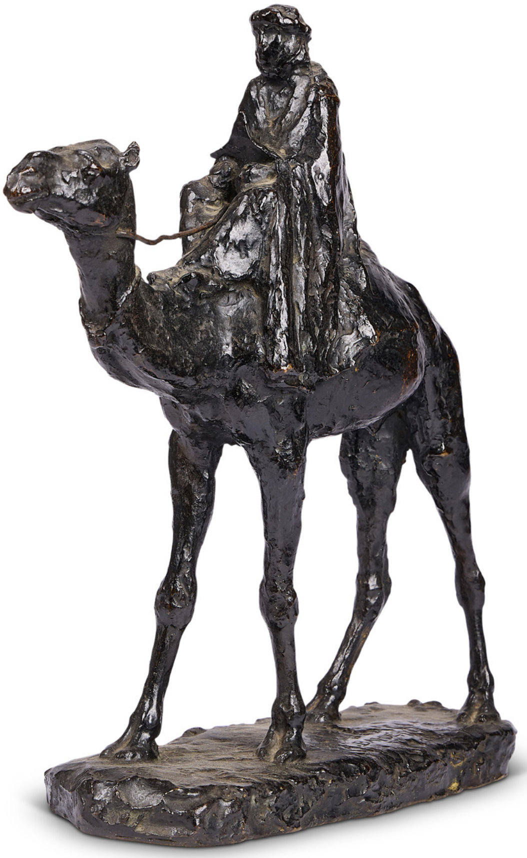
94

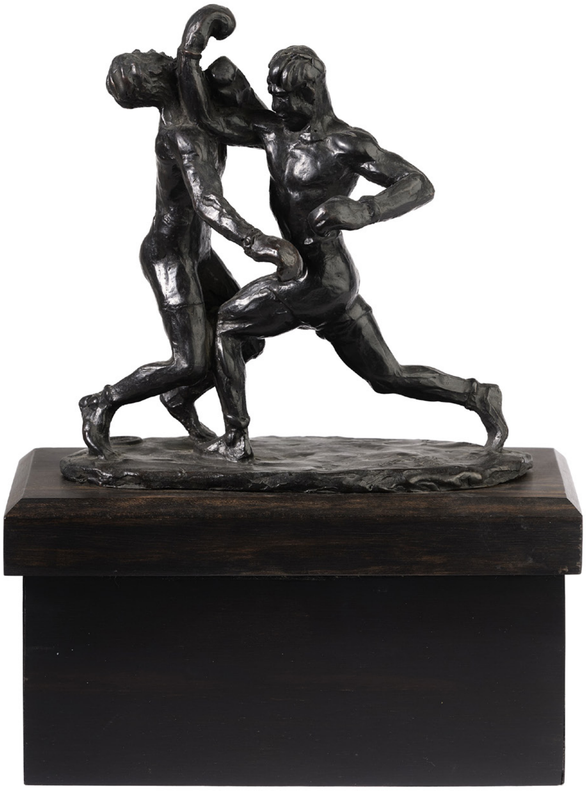
LOUIS-ARMAND BARDERY (1879-1952): LE CHAMELIER

a French dark patinated bronze, Valsuani Foundry, Paris, circa 1930, modelled as a camel-mounted Bedouin on naturalistic oblong base, signed in the bronze to terrace 'A. BARDERY', foundry seal to side of base 'CIRE / PERDUE / C. VALSUANI', 30cm high

A pupil of Injalbert and Vital Cornu at the Beaux-arts and an 'hors concours' member of the Salon des Artistes, Bardery received a grant in 1911 to travel to North Africa, subsequently executing a number of 'Orientalist' themed works, receiving the prize of the Société Coloniale des Artistes Français pour l'Algérie and showing at the Paris Exposition Coloniale in 1931.

£400 - 600



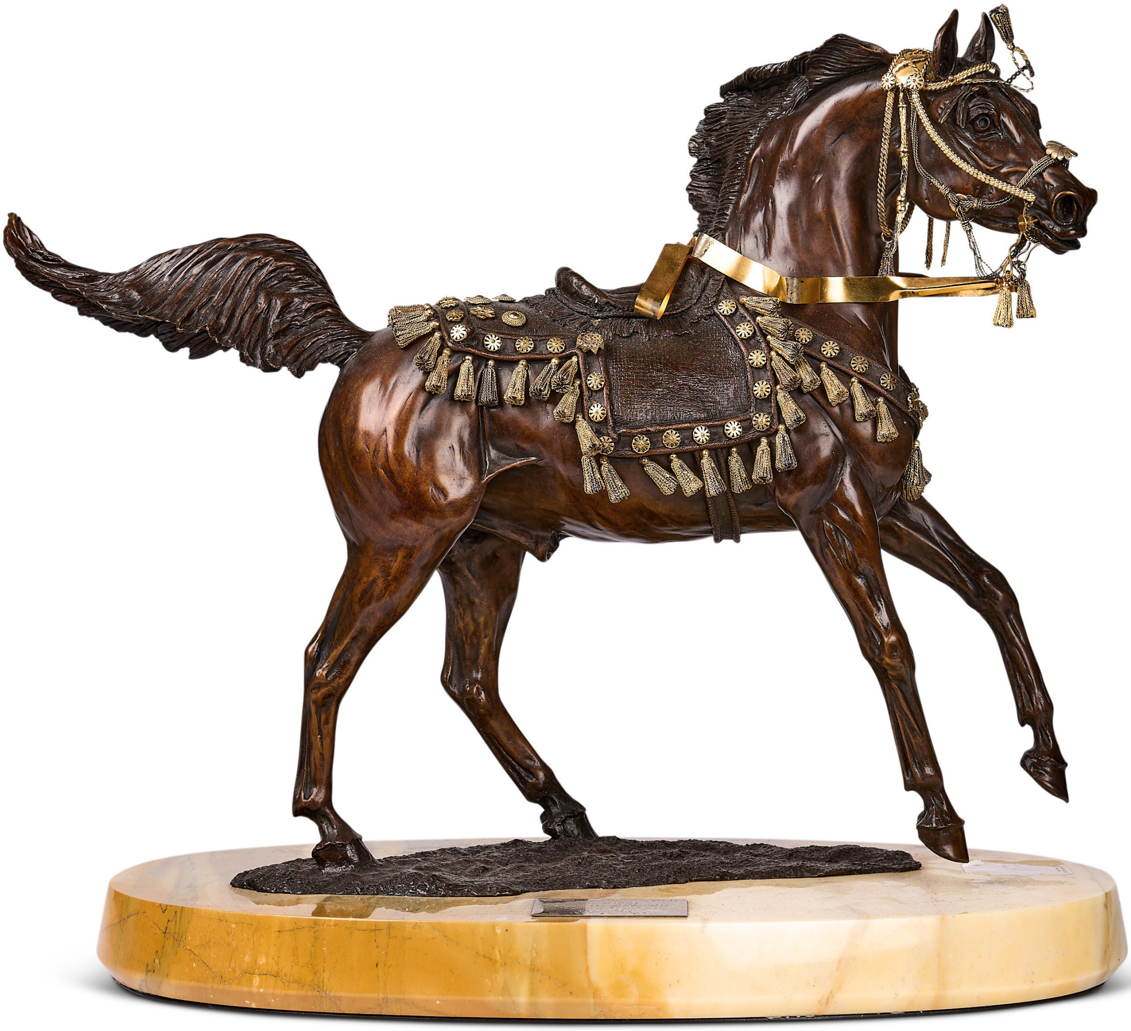


95

AFTER CECIL DE BLAQUIERE HOWARD (1888-1956): UPPERCUT (CERDAN VERSUS LA MOTTA), 1949-50

a French dark patinated bronze reduction of a pair of boxers, Bronzes Romain Barelier, Paris, late 20th century, with foundry stamp and signed in the bronze HOWARD, on a wood plinth, bronze 15cm high, 24cm high overall

£300 - 400



96

ANNETTE YARROW (b.1932): ARAB STALLION

a brown patinated bronze horse figure with gilt-bronze embellishments, commissioned circa 1993 for Asprey Ltd. of London, modelled with front legs raised, with gilt reins, bridle and tassels and bosses to the Arabian saddle, signed and dated 'Annette / 93 / ©' to the shaped oval naturalistic flat base, set on an onyx oval plinth applied with a silver rectangle inscribed in Arabic recording the gift of the horse figure hallmarked Asprey Co. Ltd., London, 1994, bronze 51cm long

Annette Yarrow had little formal training, coming to sculpture after executing a figure of her son, becoming a noted sculptor of horses, commissioned in 1973 to portray HRH The Princess Royal on Doublet and producing a figure of Red Rum in 1979, much of her work exectud in her Hampshire studio.

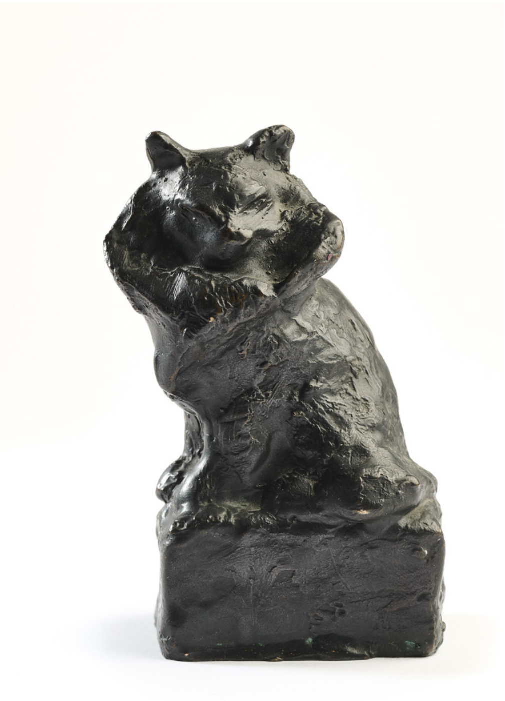
£500 - 800

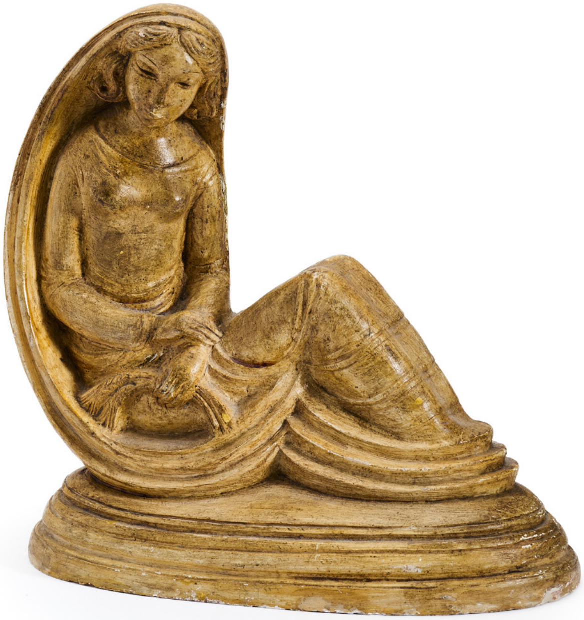
97

THEOPHILE ALEXANDRE STEINLEN (1859 - 1923): SEATED ANGORA CAT

a dark patinated bronze figure, modelled with head turned and perched on a rectangular integral plinth, Parisian foundry seal of A.A. Hébrard to side and signed in the bronze to reverse 'Steinlen', 11cm high

£800 - 1,200



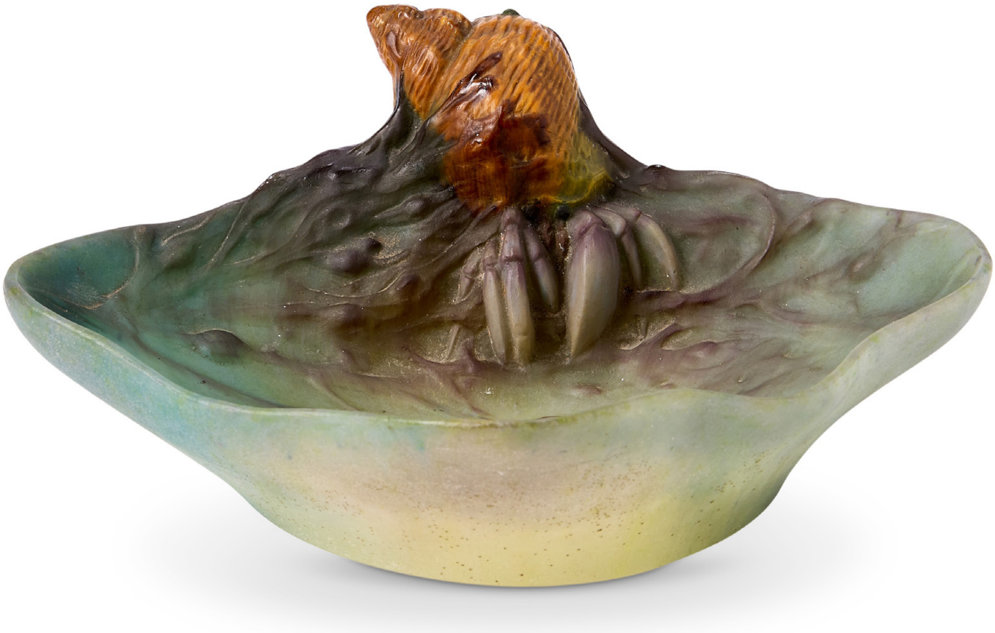


98

FRED KORMIS (1887- 1986): RUTH

a painted plaster figure, probably 1930s, modelled as a young woman seated on the ground, her head under a long shroud and turned towards us, clutching in one hand two wheat sheaves, on reeded oval base, signed to reverse 'KORMIS', 25.5cm high

£100 - 200

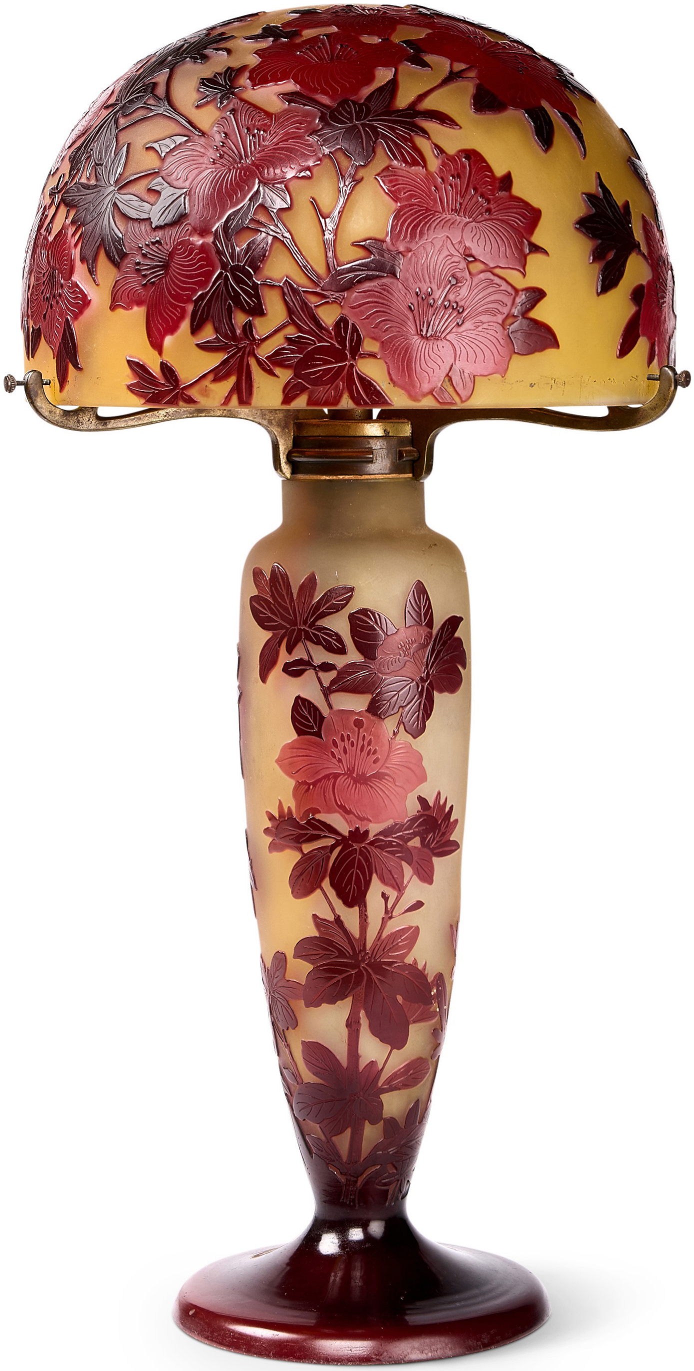


99

A WALTER (NANCY) PATE-DE-VERRE 'HERMIT CRAB' VIDE-POCHE, 1920s

modelled by Henri Bergé (1870-1937) in collaboration with Amalric Walter (1870-1959) as a crab with orangey-brown shell clutching seaweed fronds on the edge of a sea-green pool, signed 'AWALTER / NANCY' and 'Bergé / Sc.', 25cm long

£2,500 - 3,500



100 (illustrated opposite)

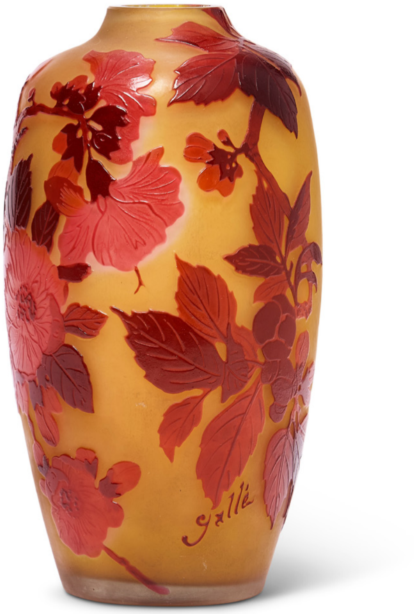
A GALLÉ CAMEO GLASS 'HIBISCUS' LAMP, CIRCA 1900

the domed shade on three bronze supports, tapering body on spreading foot, clear glass with straw yellow inner ground and overlaid in red, etched with the leaves and branches in deep red and the blooms in pink, shade and base with cameo mark '*Gallé*' , 42cm high

Provenance: Sotheby's, London, 21 October 1988, lot 12

As per our Terms & Conditions: '9. GOODS WITH ELECTRICAL COMPONENTS: These are sold as "antiques" for their historical and decorative attributes, and for collection and display only. They are not intended for use. If you buy goods with electrical components and intend to use them, you must ask a qualified electrician to check them for compliance with safety regulations before you use them.'

£6,000 - 10,000

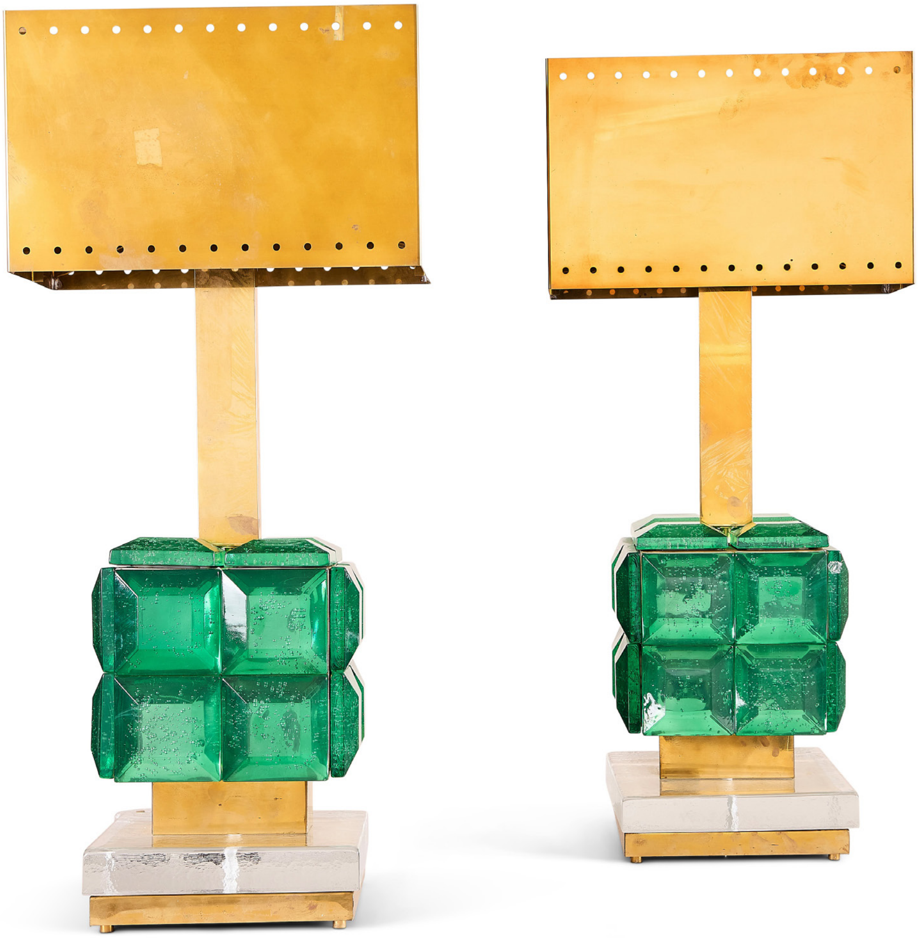


101

A GALLE CAMEO GLASS 'HIBISCUS' VASE, EARLY 20TH CENTURY

ovoid, the flowering branches in shades of red against a straw coloured ground, cameo signed 'Gallé', 18cm high

£400 - 600



102

A PAIR OF ITALIAN GLASS AND BRASS LARGE TABLE LAMPS, MURANO, LATER 20TH CENTURY

with square lacquered brass and clear glass bases, each with rectangular brass section below a cube applied with four canted green glass panels to each facet, the rectangular stems rising to rectangular shades with pellet pierced borders to the long sides, 90cm high

See Lot 100 regarding goods with electrical components

£800 - 1,200

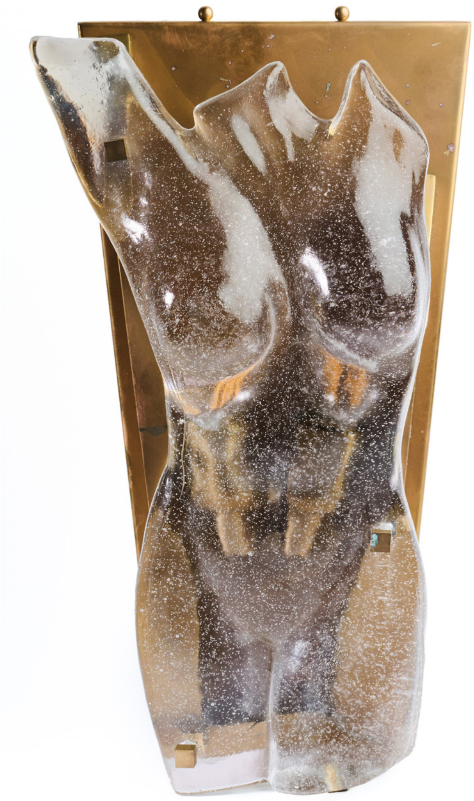
103

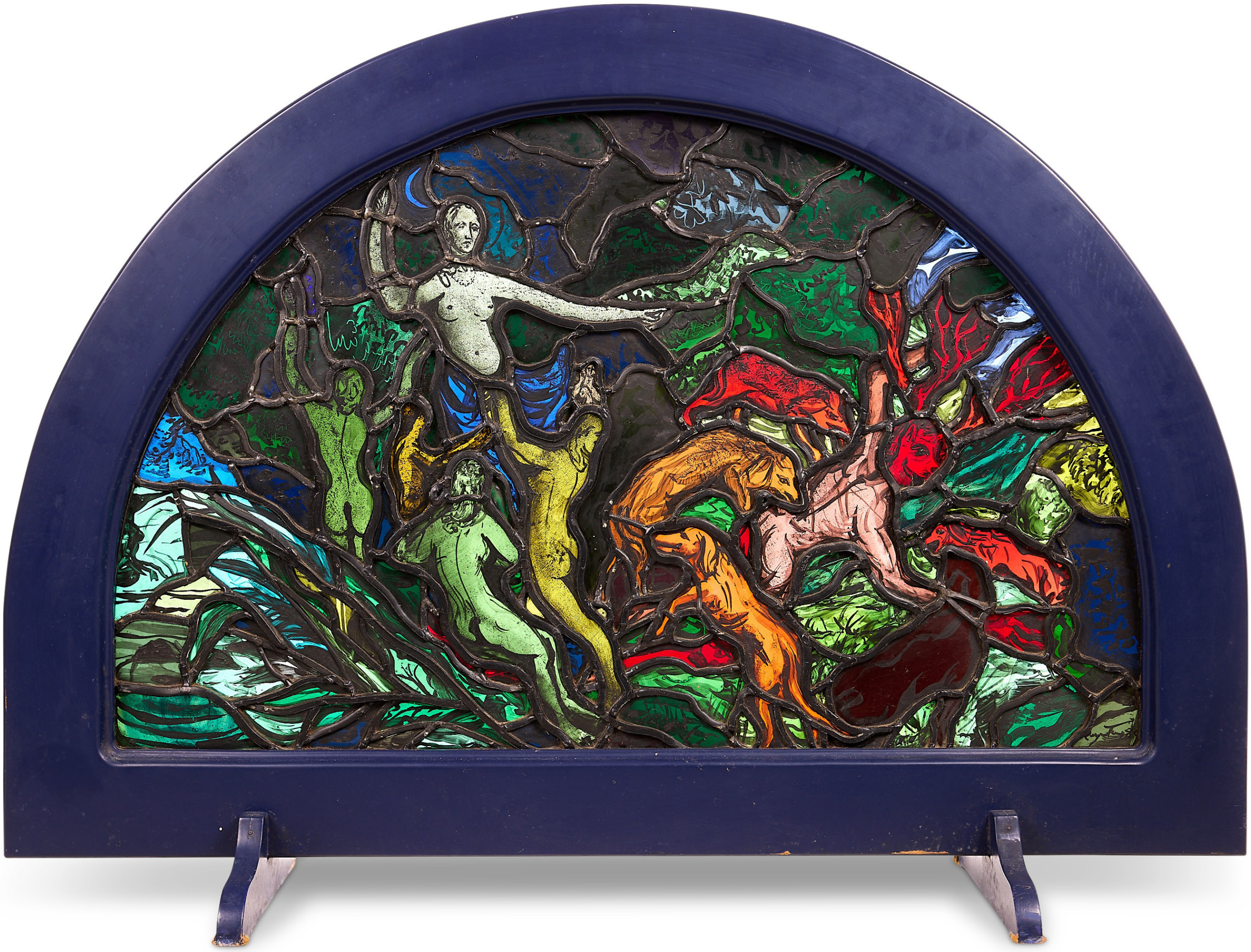
A BRASS AND FIGURAL MOULDED GLASS WALL LIGHT, ITALIAN, LATE 20TH CENTURY

modelled in solid glass as the front half of a female torso mounted with three square pins on a U-shaped support over two light bulbs against the tapered back panel, 47.5cm long

See Lot 100 regarding goods with electrical components

£200 - 300





104

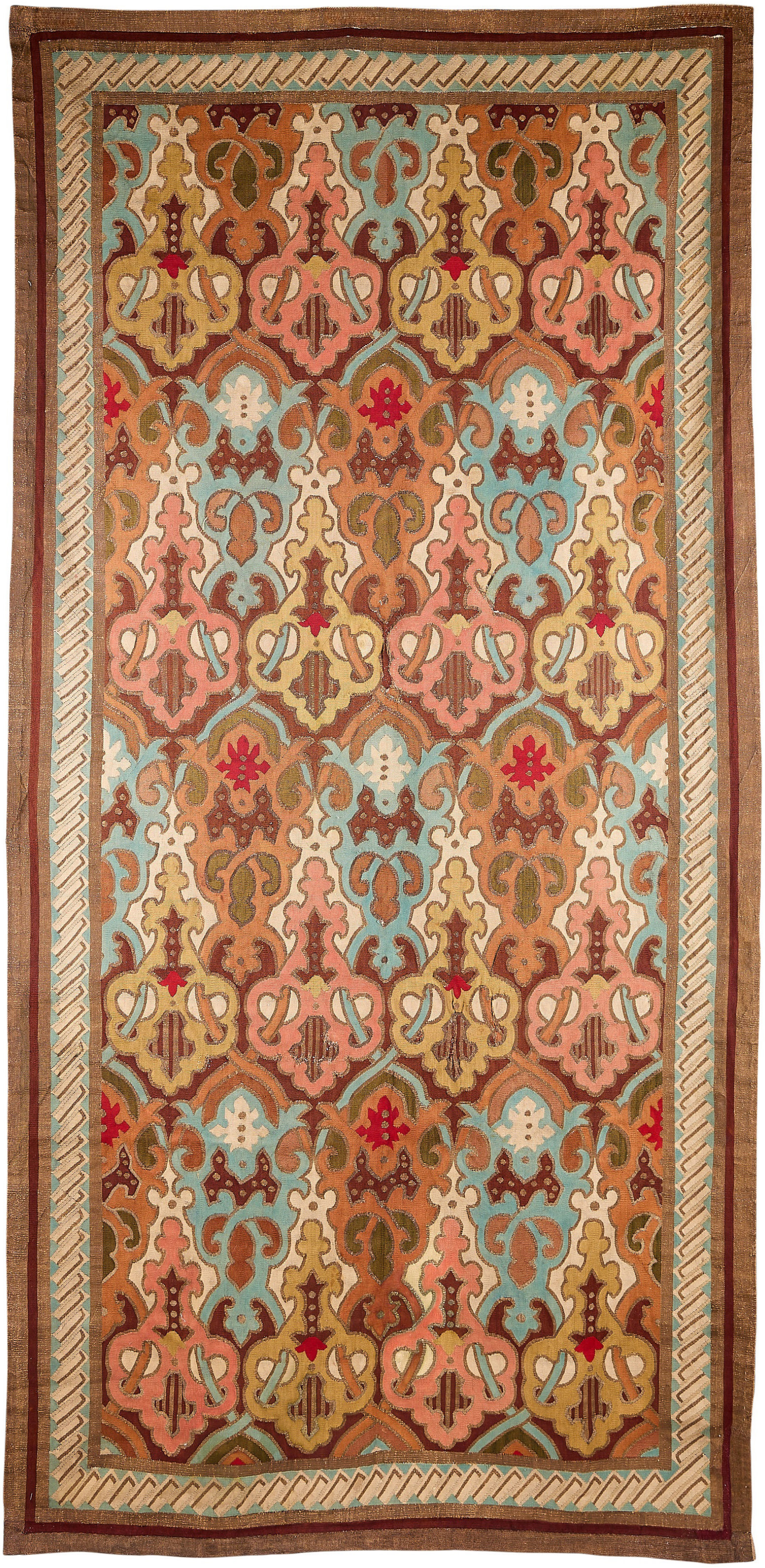
PATRICK REYNTIENS (1925-2021) : DIANA AND ACTAEON

an almost semi-circular stained glass panel executed by the artist in his studio near Stocklinch, Somerset, circa 1990, the coloured glass set with shaped lead calms depicting a woodland setting of the naked goddess and attendants watching as her hounds bring down Actaeon with a human body and stag's head, set in a purple painted wood frame with bracket feet, panel 51.5 x 81cm, frame 69 x 95.5cm

Provenance: bought directly from the artist in about 1990 by Anthony Brown (1938-1996); from whom inherited by the vendor.

'In a career spanning 65 years, Patrick Reyntiens became one of the most influential and innovative figures in the world of stained glass, bringing a painterly fluency and wit to what is a time-consuming medium.' (Obituary by Louis Jebb, The Art Newspaper, 26 November 2021) Although sometimes working collaboratively, most famously with John Piper on Coventry Cathedral and Liverpool's Metropolitan Cathedral, much of Reyntiens' output encompassed the whole process, from drawing the cartoons to the finished glass panels. In a moving letter of condolence to Anthony Brown's widow, Reyntiens wrote: 'Tony was among the one or two clients who were prepared to believe in me as an artist in his own right, independent of the particular commissioned circumstances… So, apart from his personal characteristics, or more truly in addition to them, I was deeply grateful for his discerning patronage to me.' Reyntiens continues the letter with a revealing insight into the artistic process of making stained glass: 'I have just finished the Great West Window of Southwell Minster… While I was working on the cartoons, which took about four months to complete, I had a sort of eclairage, so to speak, on the relationship of the cartoon to the finished window. When you start a cartoon and put your whole heart and soul into it, there is nothing more precious and important. You love your work and improve it and adjust it and work far into the night. The whole window is virtually complete when the cartoon is finished – or so one thinks. But gradually, as the window itself is forged from this cartoon the transparent, glowing and light-filled simulacrum to the cartoon becomes filled with life and fire, fixed for ever, unalterable, beyond a fixed point. Nothing can be changed.'

£1,500 - 2,500



105

A FRENCH ENTRE FENETRE PANEL, AUBUSSON, THIRD QUARTER 19TH CENTURY

woven in wools and metal threads with a field of Gothic Revival interlocking shaped motifs, surrounding border of angled blocks, 278cm x 134.5cm

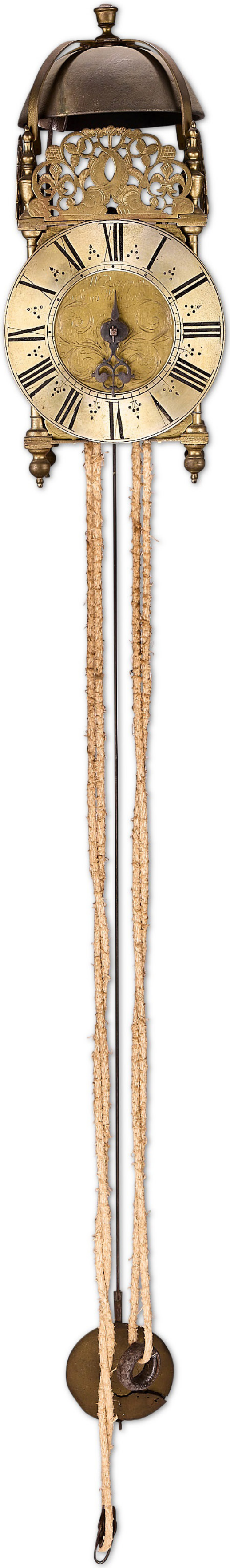
£600 - 900

106

A FRANCO-FLEMISH WALL MIRROR, 17TH CENTURY STYLE

rectangular, with bevelled central glass surrounded by canted panels, with foliate chased gilt-metal borders and spandrels, ebonised rippled moulding between, 124cm x 102.5cm

£800 - 1,200



107

A BRASS LANTERN CLOCK, WILLIAM RAYMENT, STOWMARKET, 1ST HALF 18TH CENTURY

with a 7 inch silvered chapter ring applied over the scroll foliate engraved dial plate signed 'W Rayment / Stow Markett', the conventional movement with anchor escapement and external locking plate striking on the top-mounted bell, the typical posted case on ball feet, with dolphin frets between the urn finials, the rear with suspension hoop and wall spurs, with cords to weights, with pendulum, case 38cm high

William Rayment worked in Stowmarket from about 1706, when he married, till his death about 1760; it seems likely he was related to the more widely known Suffolk lantern clock maker, Richard Rayment of Bury St Edmunds.

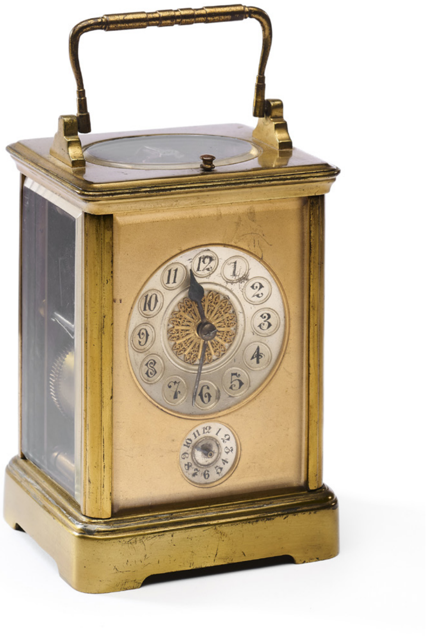
£1,000 - 2,000

108

A FRENCH REPEATING AND ALARM CARRIAGE CLOCK, CIRCA 1900

eight day movement repeating hours and half hours on a gong, silvered dial and subsidiary alarm dial both with Roman numerals and set behind a frosted mask, Corniche case, with key, 18cm high with handle raised

£200 - 300

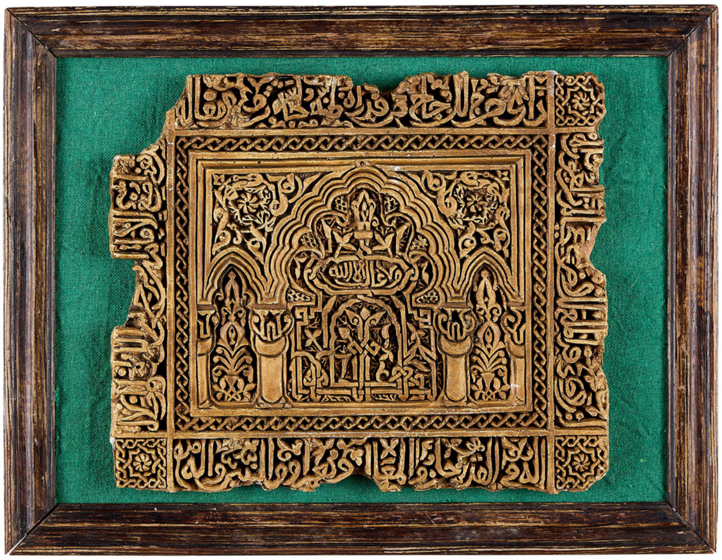


109

A SPANISH MOULDED PLASTER 'ALHAMBRA' PANEL, GRANADA, LATE 19TH CENTURY / EARLY 20TH CENTURY

shaped rectangular, with foliate filled field centred by the Nasrid motto 'There is no greater conqueror than Allah' (Wala ghaliba illa Allah) in an arabesque arch flanked by smaller arches, with surrounding calligraphic border, green cloth backing, wood frame 36 x 46cm

£100 - 200

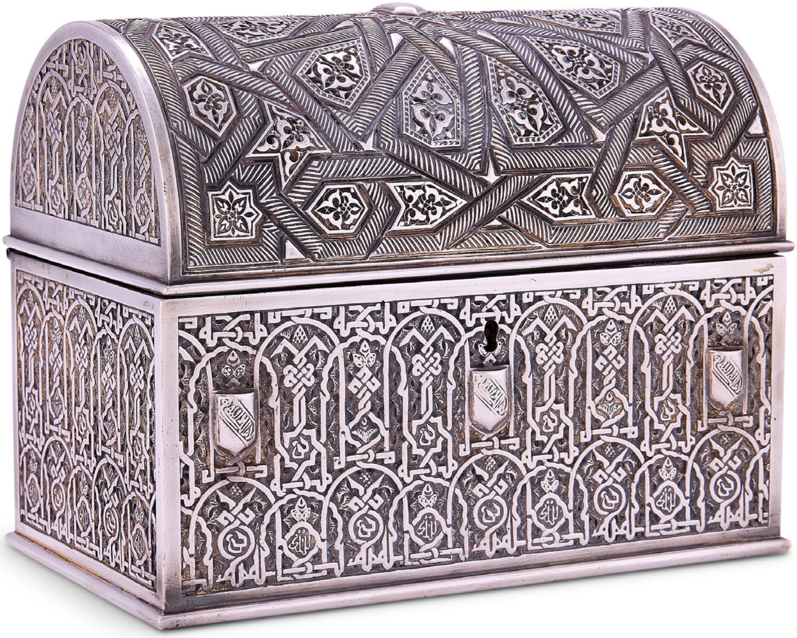


110

A SPANISH ELECTROPLATE 'ALHAMBRA' CASKET, R. CONTRERAS É HIJO, GRANADA, CIRCA 1900

domed rectangular, the lid with typical foliate-filled 'lazo' patterning surrounding the Nasrid shield with motto 'There is no greater conqueror than Allah' (Wala ghaliba illa Allah), the front and back each with three further Nasrid shields surrounded by arcaded strapwork with calligraphic medallions, red velvet-lined interior, the rim stamped either side of the lock bolt 'R. CONTRERAS É HIJO / ALHAMBRA . GRANADA', 22cm long

£1,200 - 1,800

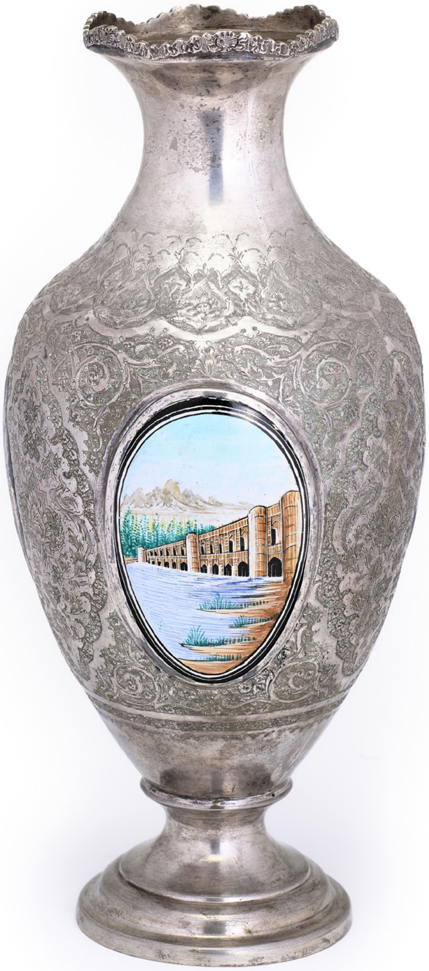


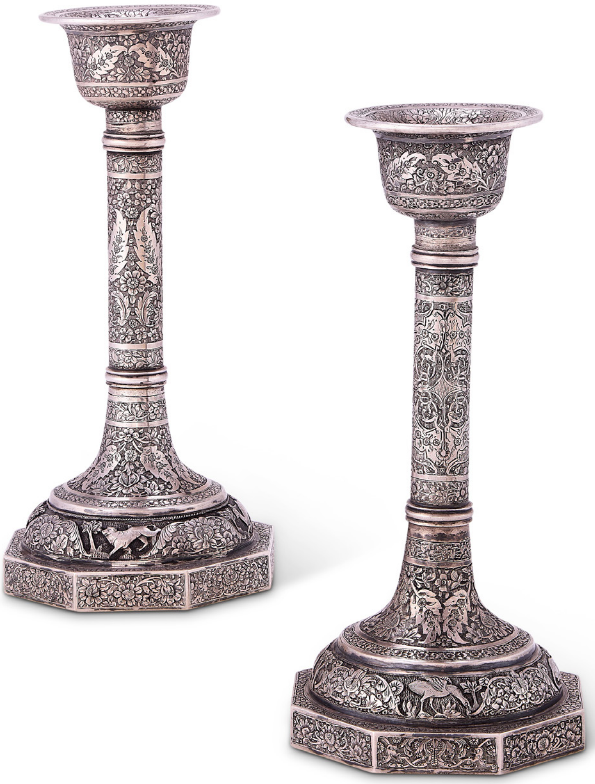
111

A PERSIAN SILVER AND ENAMEL VASE, ISFAHAN, FIRST HALF 20TH CENTURY

the ovoid body with a broad band of bird and foliate scroll flat-chasing including three arabesque panels alternating with applied enamel ovals, one painted with a view of the 'Si-o-se-pol' (or Allahverdi Khan Bridge, the thirty-three span bridge) at Isfahan, the other two panels of floral medallions, with applied foliate waved rim, on spreading foot, stamped in Farsi '84' and 'Zarif', 18cm high, 670g all in

£300 - 500





112

A PAIR OF IRANI SILVER CANDLESTICKS, PROBABLY ISFAHAN, MID 20TH CENTURY

finely worked with a variety of carved and engraved foliate motifs and borders inhabited to the domed bases with different animals, with cylindrical stems and octagonal rim feet, unmarked, 19cm high,

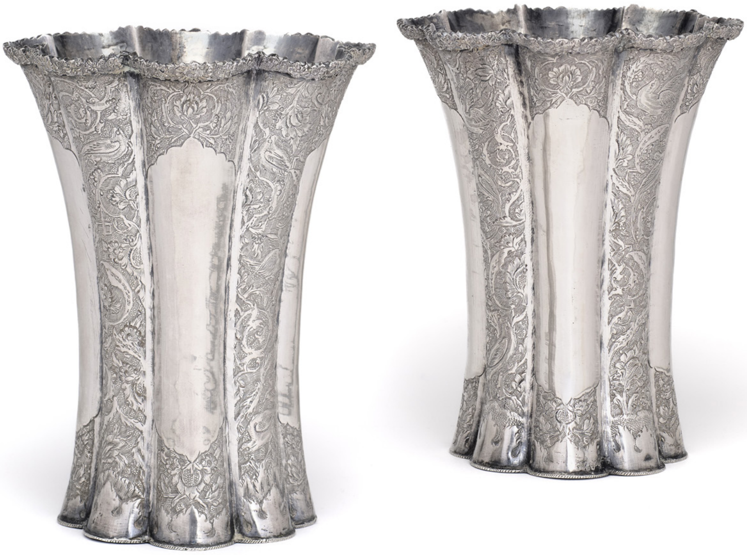
£300 - 500

113

A PAIR OF IRANI VASES, RETAILED BY JAHRAMI, ISFAHAN, MID 20TH CENTURY

waisted octafoil form, finely decorated with birds and foliage surrounding a plain elongated arabesque panel to each alternate rib, applied foliate top rims and corded bases, stamped '90', 15cm high, 662g

£250 - 350

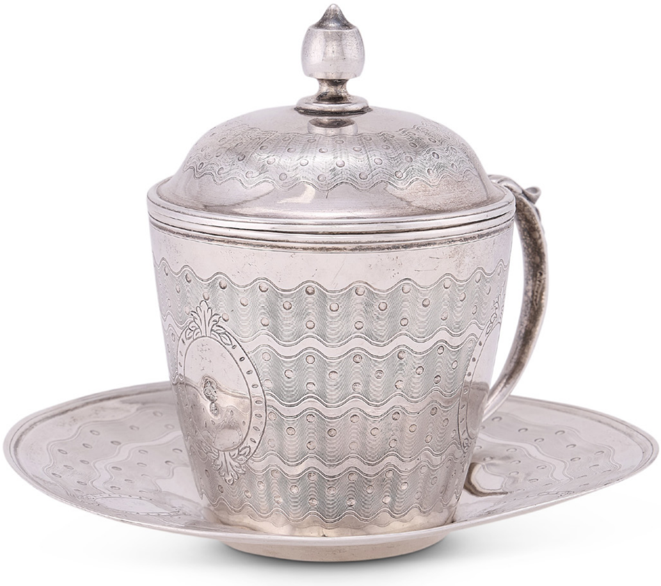


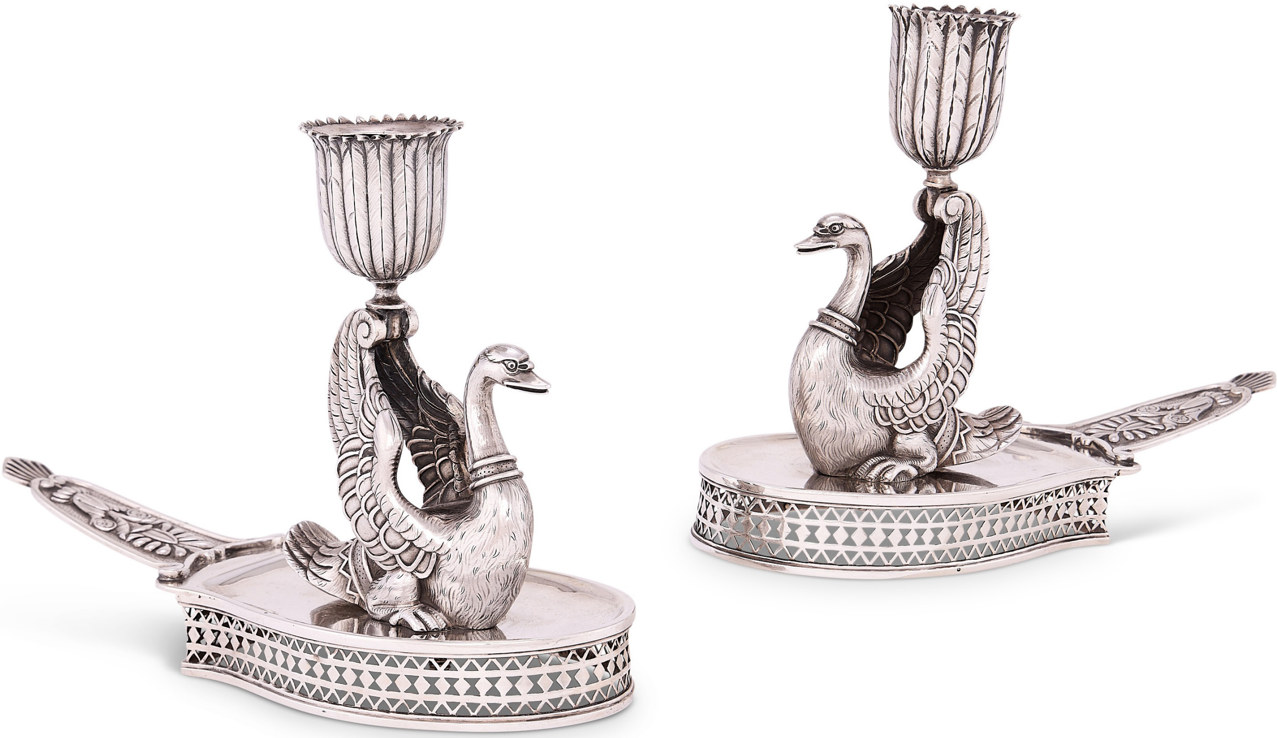
114

AN OTTOMAN SILVER SAHLEP CUP, COVER AND STAND, SULTAN ABDUL HAMID II PERIOD, 1876-1909

with waved bands of engine-turning interrupted by vacant oval cartouches, with Tughra and Sah marks throughout, 16.5cm diameter, 437g

£300 - 500



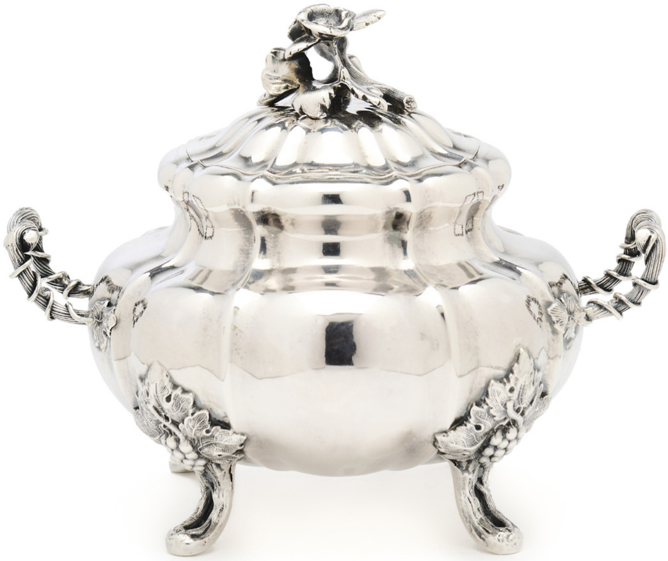


115 ‡

TWO RUSSIAN SILVER 'SWAN' CHAMBER CANDLESTICKS, GOTTHARD FERDINAND STANG, ST PETERSBURG, CIRCA 1809

the horseshoe shaped bases on lozenge pierced galleries, each with Neo-classical decorated flat handle and mounted with a cast and chased seated swan, the raised wings supporting feathered sconces, assay master Alexander Yashinov, 875 standard, 19.5cm long, 830g

£3,000 - 4,000

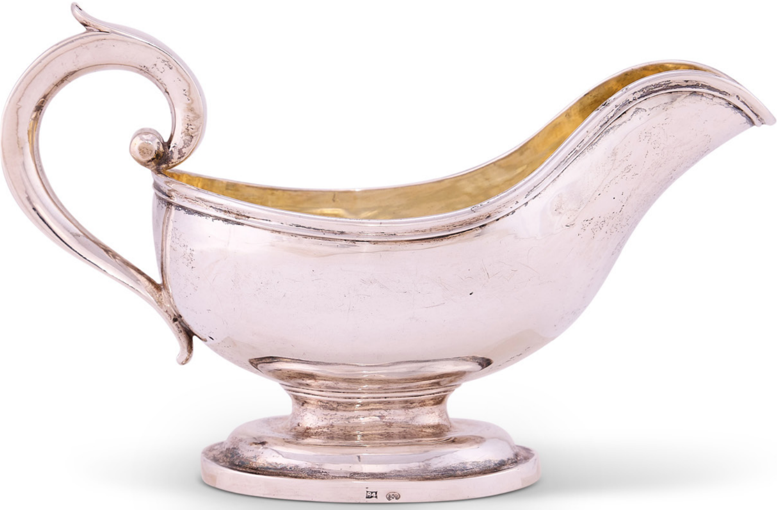


116

A RUSSIAN SILVER SUGAR BOX, CARL ADOLF SEIPEL, ST PETERSBURG, 1859

the compressed baluster ridged body applied with twin handles cast as vine branches and tendrils and four grape-laden vine-branch feet, the lid with cast flower spray finial, assay master Eduard Brandenburg, 875 standard, 17.5cm long, 487g

£700 - 1,000

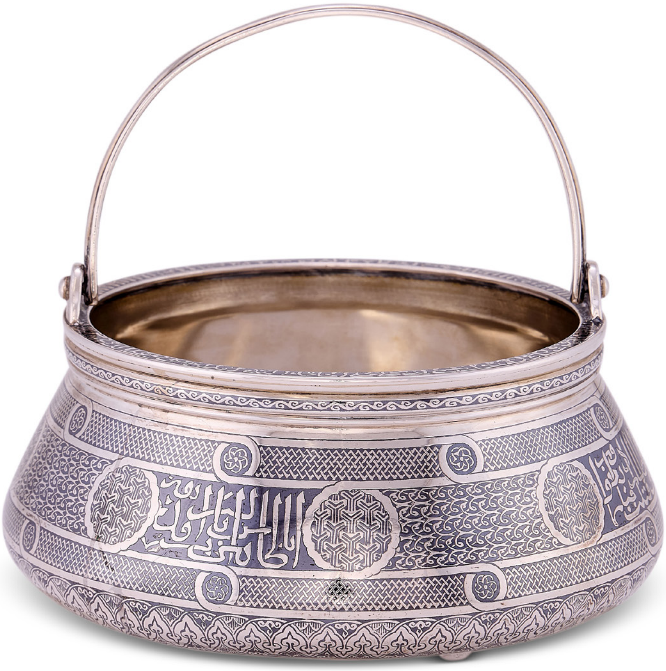


117

A RUSSIAN SILVER SAUCEBOAT, JAKOB WIBERG, MOSCOW, 1845

pedestal oval, scroll handle, gilt interior, 875 standard, 21.5cm long, 337g

£250 - 350



118

A RUSSIAN SILVER AND NIELLO 'MAMLUK' BOWL, VASILIY SEMENOV, MOSCOW, 1862

after 15th century Arabic examples with tapered sides decorated with geometric patterned roundels and bands interspersed to the central band with calligraphic excerpts from Arabian poetry, with swing handle, on three pad feet, assay master Victor Savinsky, 875 standard, 16cm diameter, 656g

For another bowl of the same pattern, with a dish and ladle en suite, see Christie's, London, 28 October 2020, lot 24 and a Khlebnikov milk jug of similar decoration, Antique Arena Inc., New York, 24 October 2020, lot 300

£1,500 - 2,500

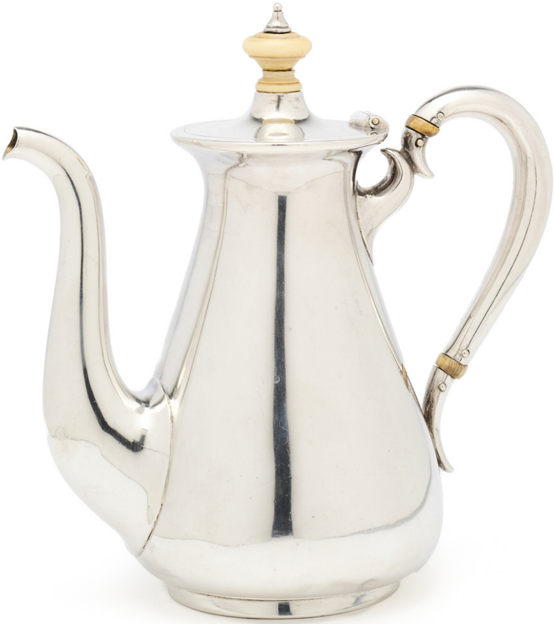
119 ◉

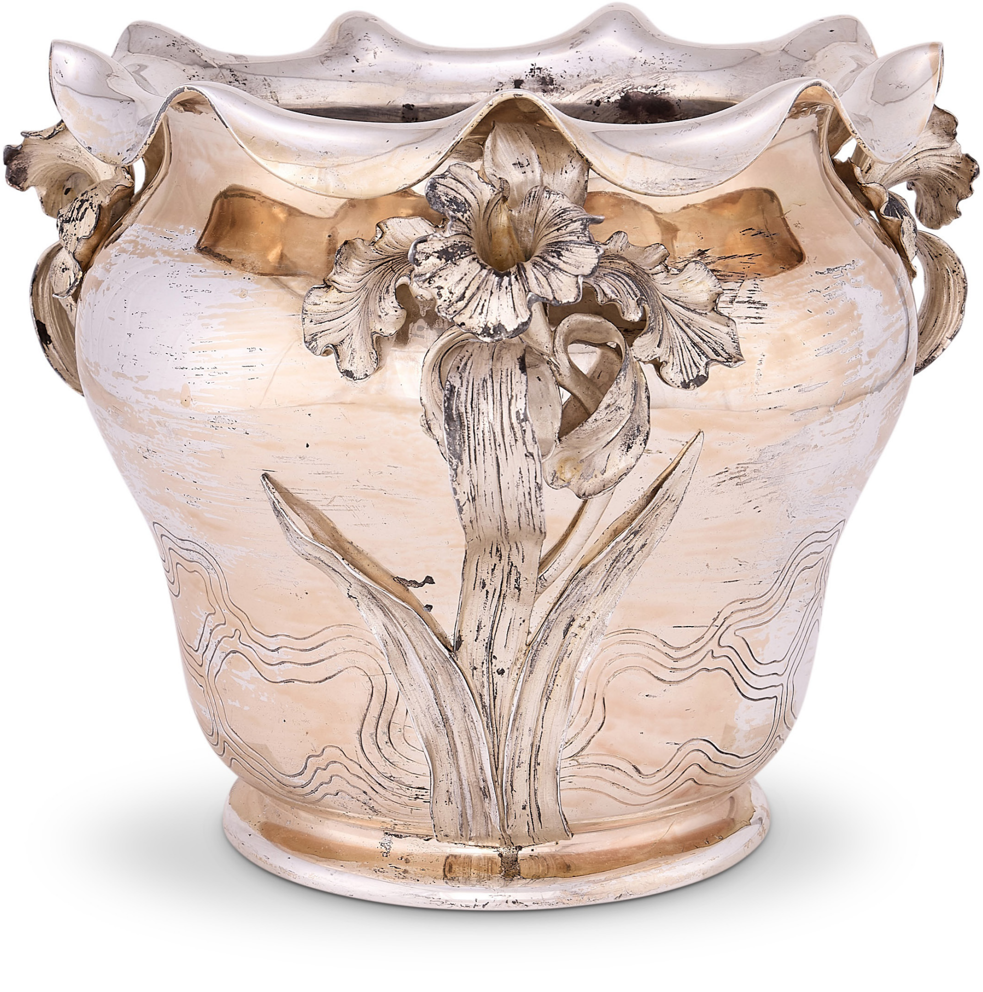
A RUSSIAN SILVER SMALL COFFEE POT, MAKER'S MARK J.H. PROBABLY FOR JOHANN HEINOIN, ST PETERSBURG, 1870

plain pear-shaped body on rim foot, silver handle with ivory insulators, the flat lid rising to an ivory-mounted finial, assay master Ivan Yevstigneyev, 875 standard, 16.5cm high, 429g all in

Ivory Declaration Submission Reference: 4YQE7872

£250 - 350





120

A LARGE 'RUSSIAN ART NOUVEAU' STYLE WINE COOLER, 20TH CENTURY

the ogee shaped body applied below the waved rim with three openwork flag irises rising from a flat-chased watery band, on spreading rim foot, underside bearing spurious 'FABERGE' (in Cyrillic) and Imperial warrant stamps, 29.5cm high, 3119g

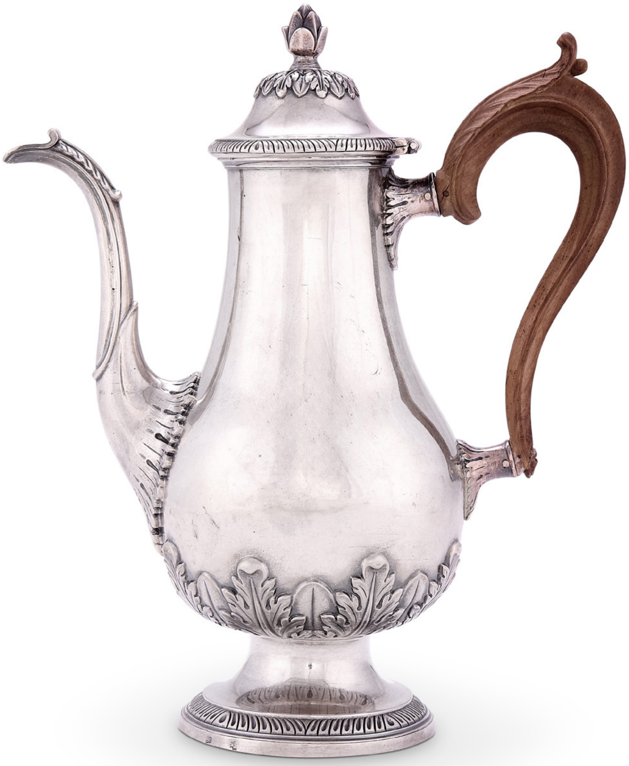
£1,200 - 1,800

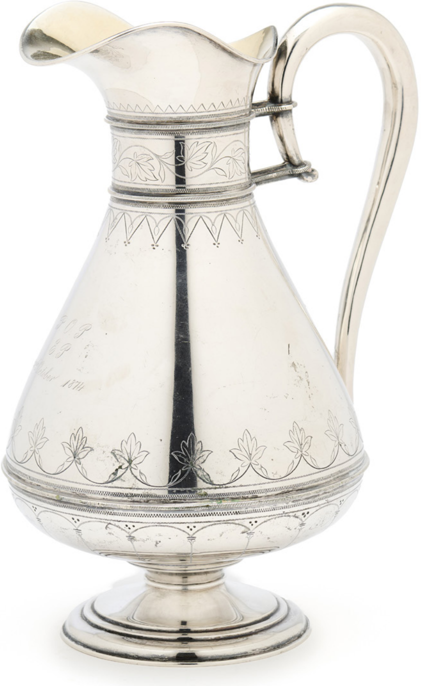
121

A PORTUGUESE SILVER COFFEE POT, MAKER'S MARK INDECIPHERABLE, LISBON, LATER 18TH CENTURY

baluster body chased above the piedouche with a band of acanthus leaves, the domed lid similarly below a stylised bud finial, with gadroon rims, the cast spout issuing from a band of further acanthus, with carved wood handle, 30cm high, 1260g

£700 - 1,000



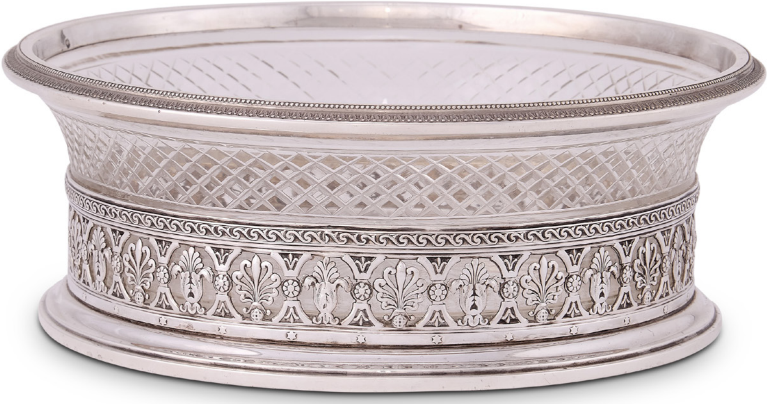


122

A NORWEGIAN SILVER EWER, NILIUS MARTINIUS THUNE, CHRISTIANA (OSLO), 1874

the conical body attached to the loop handle with simulated cording, on short pedestal, engraved to the front' P.O.S. / E.P. / 28de October 1874', gilt interior, marked 'THUNE . 13 1/4 . 1874', 828 standard, 24.cm high, 573g

£300 - 500

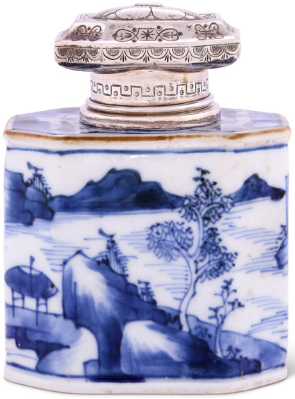


123

A FRENCH SILVER-MOUNTED CUT-GLASS BOWL, EMILE LANGLOIS, PARIS, CIRCA 1900

circular, the glass with star-cut flat base and flaring sides with trelliswork above a pierced silver band of anthemion and acanthus motifs and rim foot, with beaded and formal leaf silver rim mount, 950 standard, 21.5cm diameter

£300 - 400



124

AN 18TH CENTURY CHINESE PORCELAIN TEA CADDY WITH BELGIAN SILVER MOUNTS, SIMONET, BRUSSELS, EARLY 20TH CENTURY

the blue and white jar of elongated octagonal outline painted with a continuous landscape scene, the silver cover of conforming outline and chased with geometric borders above a plain silver cylindrical neck mount stamped 'SIMONET BRUXELLES 900', 11.5cm high

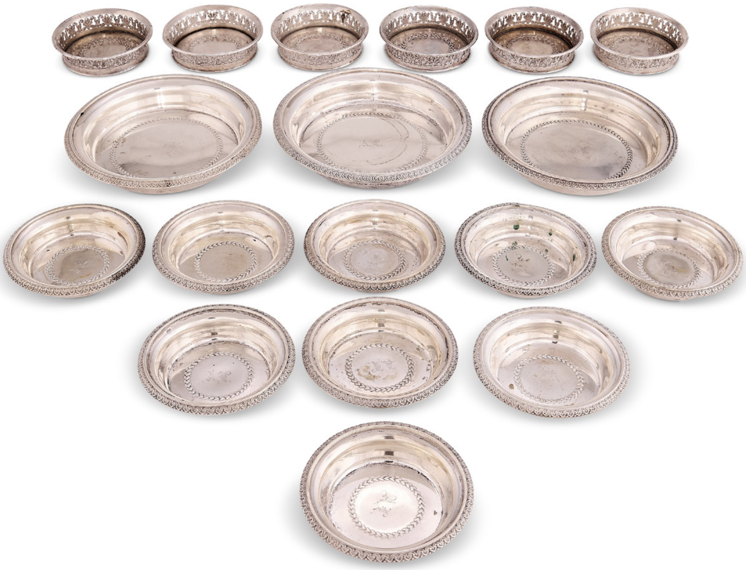
£100 - 200

125

A SET OF SIX ITALIAN SILVER SMALL COASTERS, GIUSEPPE BRUSA, MILAN, THIRD QUARTER 19TH CENTURY

with foliate pierced sides, the bases with a laurel leaf roundel, 800 standard, 8cm diameter, 263g; together with **a set of Italian electroplate coasters, 20th century**, all initialled A.L in a laurel roundel, with formal leaf rim, comprising nine of 9.5cm diameter and three of 14.5cm diameter (18)

£200 - 300

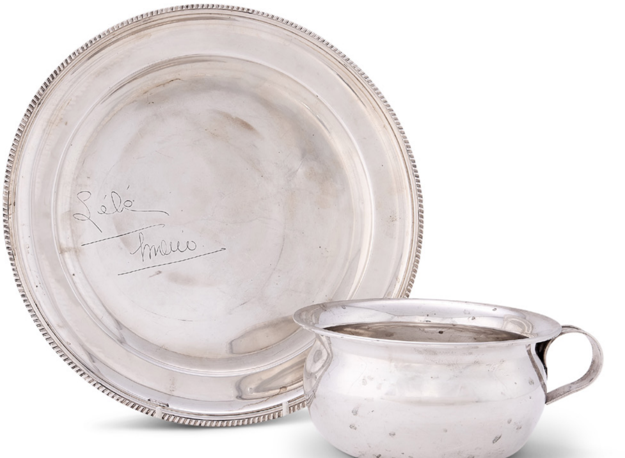


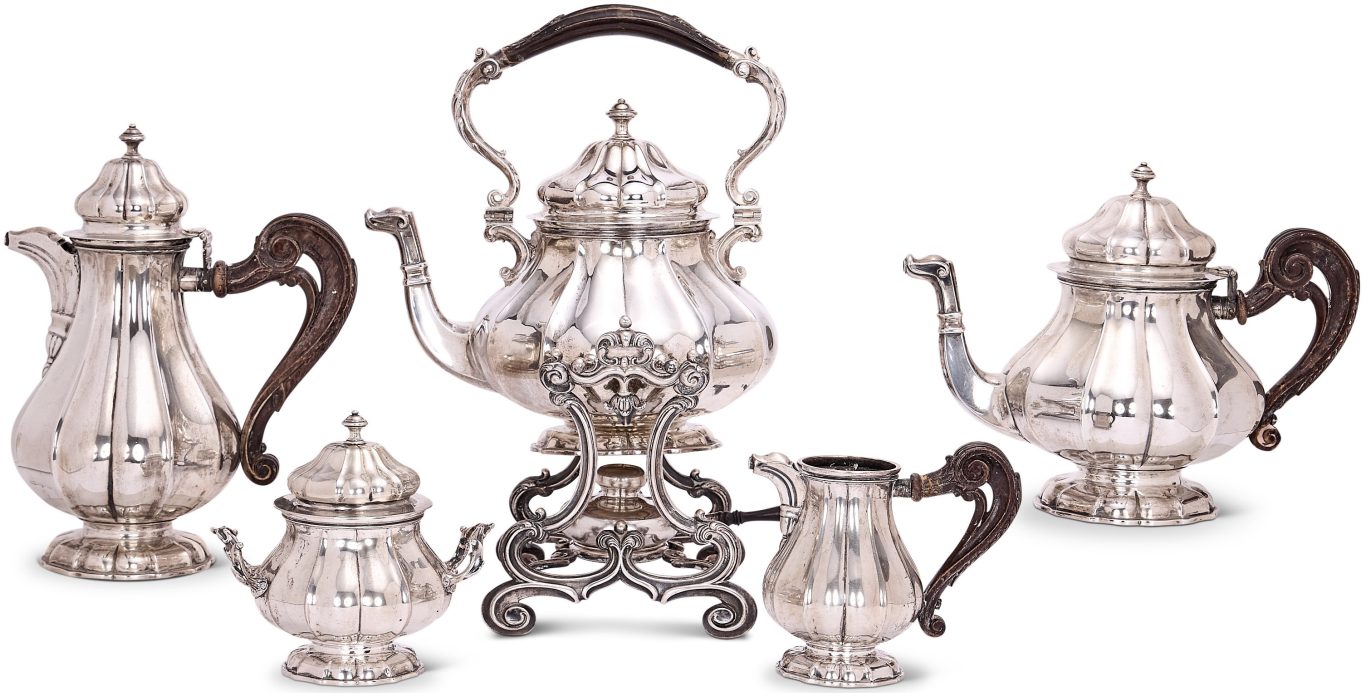
126

AN ITALIAN SILVER BOWL, GIOVANNI TERONA, FLORENCE, CIRCA 1945-49

plain bulbous below an everted rim, stamped '800' and Italian assay mark, 16.5cm diameter excluding simple loop handle to one side; together with **an Italian platter**, with gadroon rim, engraved with two facsimile signed first names, maker's and Italian assay marks, R. Miracoli & C., Milan, 1945-68, 28.5cm diameter; 788g (2)

£350 - 450



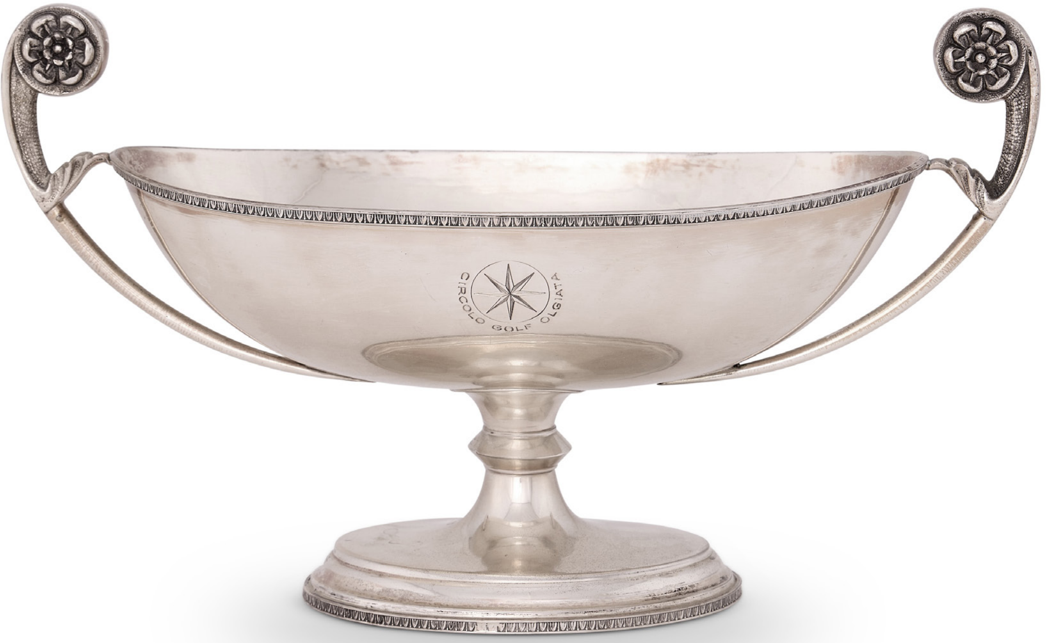


127

AN ITALIAN FIVE-PIECE TEA SET, ARGENTERIA ANTONIO GIACCHE FOR RETAIL BY FRATELLI BROGGI OF MILAN, MID 20TH CENTURY

with lobed and ribbed baluster bodies and piedouches, comprising a teapot, a hot water jug, a tea kettle on stand with burner, a covered sugar bowl and a milk jug, pots with scroll carved wood handles, all excepting stand stamped '800', 'F.BROGGI / MILANO' overstamping 'A.GIACCHÉ' and the Savoy shield, kettle on stand 37.5cm high; 5947g all in

£2,000 - 3,000



128

AN ITALIAN TROPHY BOWL, FORNARI, ROME, CIRCA 1960

elongated oval bowl inscribed below the formal foliate rim 'I TROFEO OLGIATA ROMANA / 1962...' to one one side and with the golf club's compass rose motif to the other, on short knopped pedestal and spreading foot, '800' and Italian assay marks, 33cm across patera-headed handles, 873g

£400 - 600

129 (illustrated online)

A PAIR OF ITALIAN TROPHY PLATES, BRUNO BAUSI, FLORENCE, CIRCA 1955

each inscribed for the Coppa Fraschini in 1955 / 58, the pierced rims of scroll foliate panels, stamped '800' and Italian assay marks, 21.5cm diameter; together with **a silver salver, worn marks, probably Egyptian early 20th century**, plain excepting the scalloped rim enclosing a band of chased flowerheads, 24.5cm; **two small counter dishes, Mexican, later 20th century**, scroll foliate rims, Mexican marks and '925', 8.5cm diameter; and **a small bowl, Italian, later 20th century**, initialled AL, ribbed shaped circular, stamped '800', 6cm diameter; 837g (6)

£300 - 500

130

130

A PART SET OF BELGIAN TABLE SILVER, 1831-68

Fiddle pattern, engraved with intials PAP or with a crest, comprising: four tablespoons, two table forks, eleven dessert spoons and seven dessert forks, all maker's mark circled W, 800 standard, 1349g (24)

£500 - 700

131

A SET OF TWELVE FRENCH SILVER-GILT COFFEE SPOONS, MAKER'S MARK INDECIPHERABLE, 20TH CENTURY

Fiddle Shell pattern, in a fitted case, 950 standard

£80 - 120

132

A SET OF TWELVE ITALIAN SILVER TEASPOONS, FABBRICA ARGENTERIA BROGGI, MILAN, 1935-45

Plain Pine pattern, all stamped '800 F.BROGGI' and Italian assay marks, 13.5cm long; together with **six Italian demi-tasse spoons**, with scroll edge shaped stems, stamped '800' and Italian assay marks for Luigi Calegaro, Padua, circa 1950; 511g (18)

£200 - 300

131

132

133

AN ITALIAN SILVER DESSERT SERVICE, RICCI & C., ALESSANDRIA, FOR RETAIL BY MIRACOLI OF MILAN, 1935-45

with reeded edge shaped stems, comprising nineteen teaspoons, ten cake forks and ten cake knives, stamped '800', maker's, retailer's and Italian assay marks, knives 16cm long; 924g (39)

£400 - 600

134

A SET OF FIFTEEN CAKE KNIVES AND THIRTEEN CAKE FORKS, ITALIAN, MID 20TH CENTURY

Plain Pine pattern, all stamped '800', knives 16cm long; 867g (28)

£300 - 500

135

A DANISH SILVER BOWL AND LADLE, GEORG JENSEN SILVERSMITHS, COPENHAGEN, LATE 1940s

the bowl 575C pattern designed by Harald Nielsen (1892-1977), circular, hammer-finished, on spreading foot, Jensen 1945-51 marks, stamped '925.S' and pattern number, 12.8cm diameter, the Ornamental 21 pattern ladle designed by Georg Jensen in 1912 with hammer-finished bowl and curled handle with peapod terminal, import marked for Georg Jensen Ltd., London, 1947, Jensen 1945-51 marks and pattern number, 13.3cm long; 165g (2)

£200 - 300

133

134

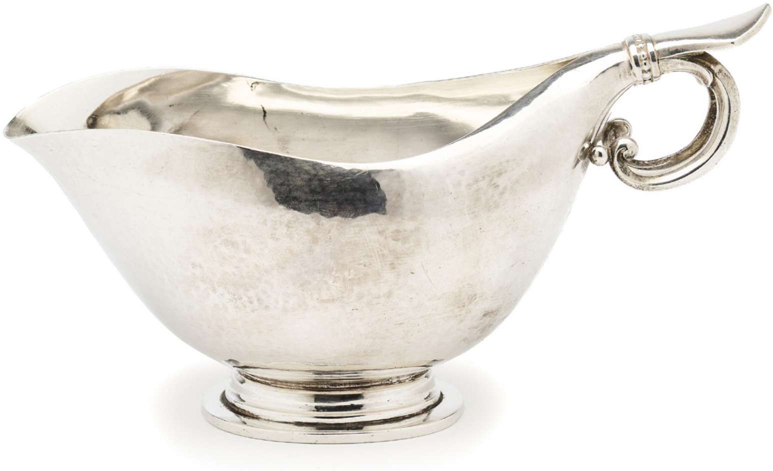
134

136

A DANISH SILVER SAUCEBOAT, GEORG JENSEN SILVERSMITHS, COPENHAGEN, CIRCA 1939

pattern 90A designed by Johan Rohde (1856-1935), the hammer-finished oval bowl with handle of two scrolls below a thumbpiece, on spreading foot, import marked for Georg Jensen Ltd., London, 1939, stamped Jensen marks, 90A and Johan Rohde designer's mark, 20.5cm long, 398g

£600 - 800



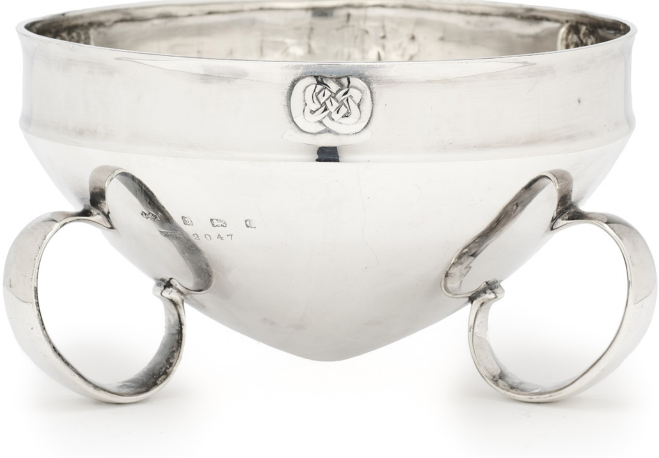
137

ARCHIBALD KNOX: AN ARTS AND CRAFTS EDWARDIAN SILVER BOWL, LIBERTY & CO. (CYMRIC) LTD., BIRMINGHAM, 1902

model No.2047 designed by Archibald Knox (1864-1933) with conical bowl on three loop feet and chased to the rim with three Celtic knot motifs, stamped below the hallmarks 'CYMRIC' and '2047', 16.5cm diameter, 413g

A drawing of pattern No.2047 may be found in the Liberty & Co. sketchbooks of silver and pewter, held by the City of Westminster Archives Centre, n.d., p.30, No.2047. Also see Stephen A. Martin, 'Archibald Knox', London, 2001, p.207

£700 - 1,000

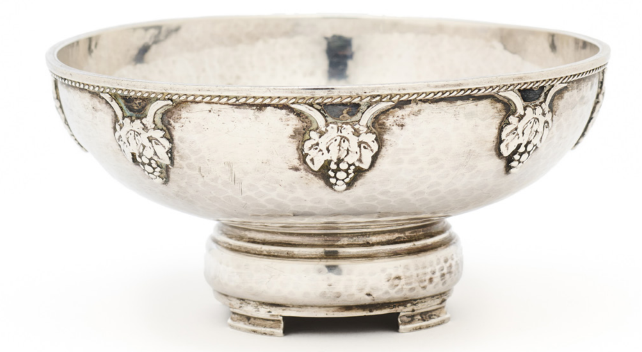


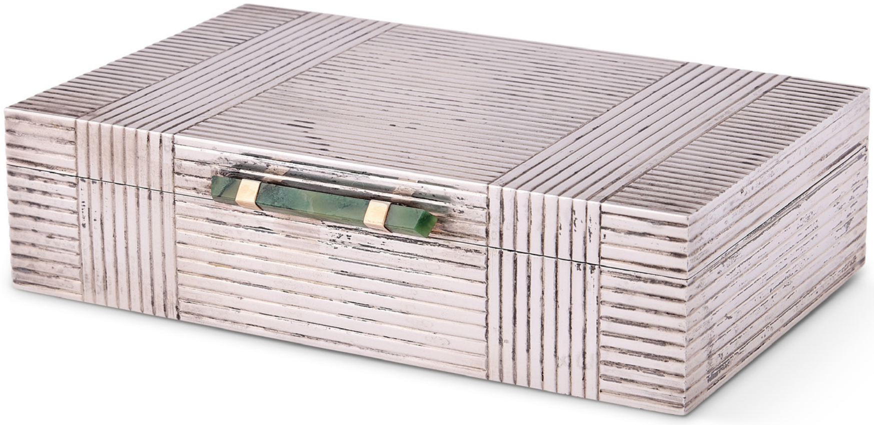
138

A GEORGE V ARTS & CRAFTS SILVER BOWL, A.E. JONES LTD., BIRMINGHAM, 1930

circular, hammer-finished, applied with cording below the rim and bunches of grapes at intervals, raised up by a hammer-finished band on panel feet, stamped pattern No.913, 12.5cm diameter, 170g

£150 - 250



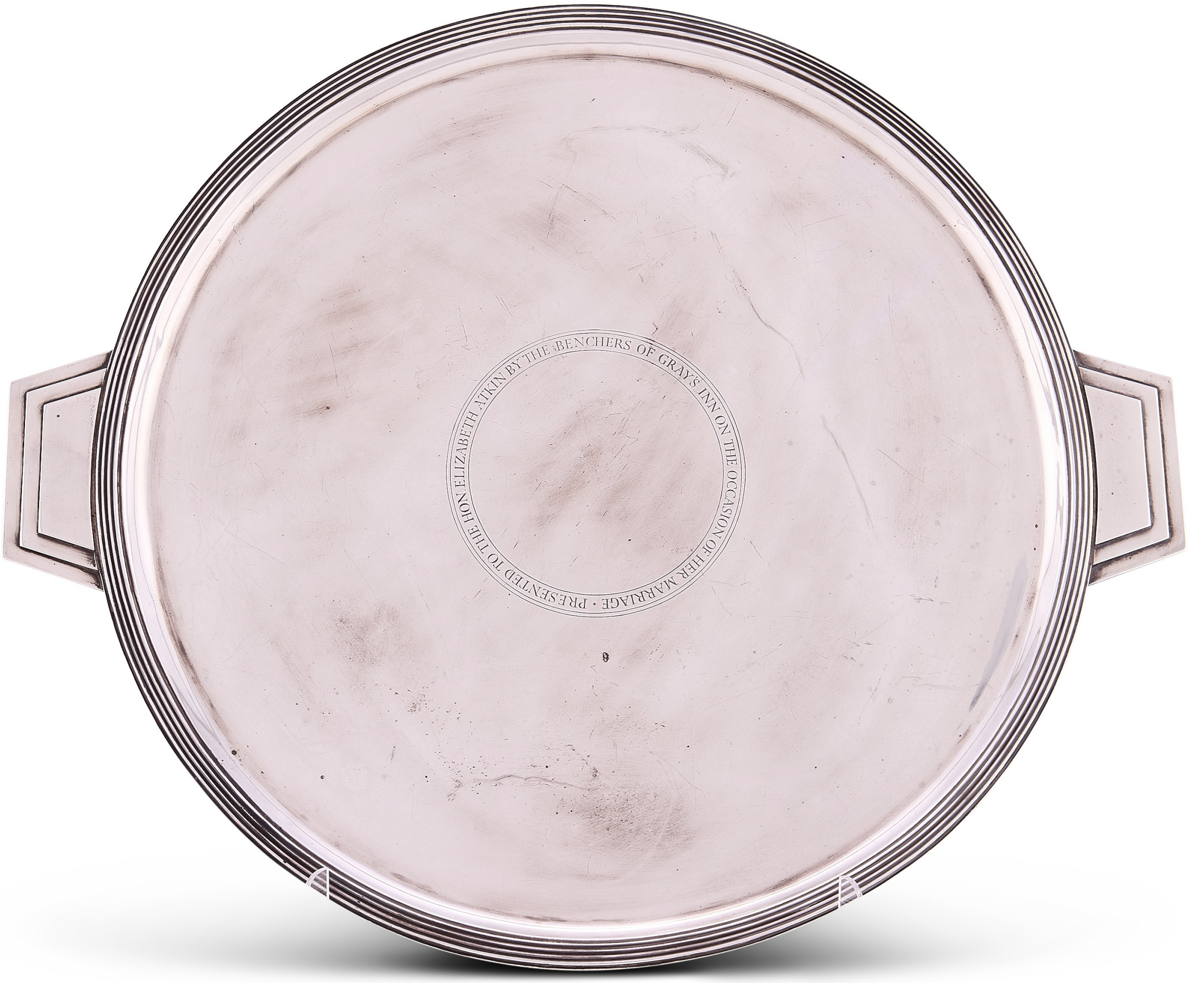


139

AN ART DECO SILVER CIGARETTE BOX, PADGETT & BRAHAM LTD., LONDON, 1936

rectangular, decorated with bands of ribbing, set to front with a silver-gilt mounted green onyx angular handle, the interior with gilding to the lid and wood lined base, 16.5cm long

£300 - 500


PRESENTED TO THE HON ELIZABETH ATKIN BY THE BENCHERS OF GRAY'S INN ON THE OCCASION OF HER MARRIAGE ·

140

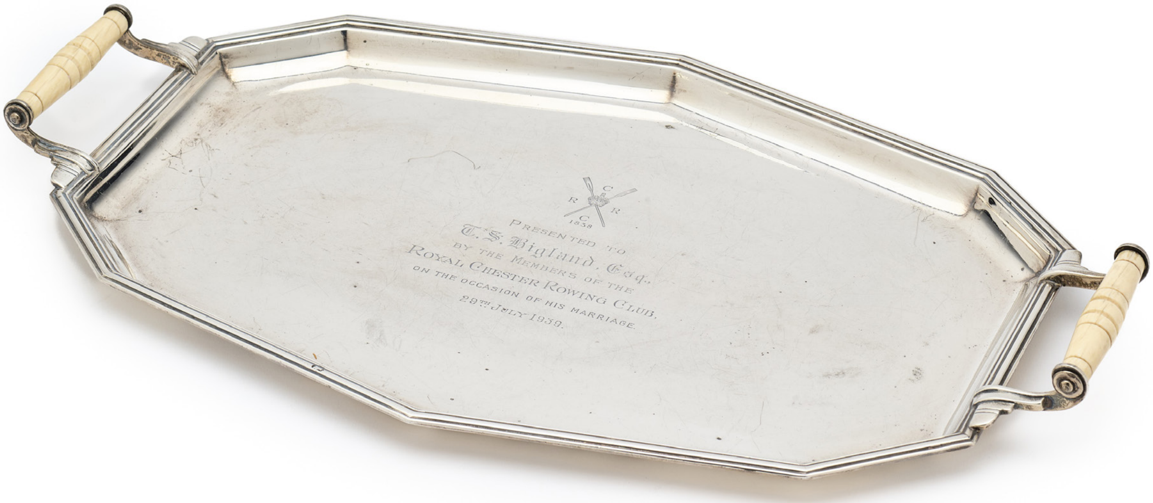
THE FALCON STUDIO: A GEORGE V ART DECO SILVER TRAY, HENRY GEORGE MURPHY, LONDON, 1932

circular, with reeded rim and angular handles, otherwise plain excepting an engraved circular inscription within reeding, full marks and additionally stamped 'H.G.MURPHY' below a falcon, 53.5 across handles, 2287g

The inscription reads: Presented to the Hon. Elizabeth Atkin by the Benchers of Gray's Inn on the occasion of her marriage. Elizabeth Atkin (b.1907) was a daughter of James Richard Atkin, Baron Atkin, PC, FBA (1867-1944), lord of appeal in ordinary 1928-44. She married J.K.C. Millar on 17 December 1932.

Henry George Murphy (1884-1939), art jeweller and silversmith, began his career working in the Arts and Crafts manner but later moved to a fully fledged modern style, opening his Falcon Studio in 1928. Although highly regarded during his life-time, post-war his works passed into relative obscurity. Keenly collected today, the renaissance in his reputation was perhaps sparked by the exhibition at Goldsmiths Hall 'At the Sign of the Falcon: H.G. Murphy - Art Deco Silversmith and Jeweller', London, 4-30 April 2005 and the book published to coincide by Paul Atterbury and John Benjamin, 'Arts & Crafts to Art Deco: The Jewellery and Silver of H.G. Murphy', Woodbridge, 2005.

£1,500 - 2,500



141 ◉

AN ART DECO EDWARD VIII SILVER TRAY, ADIE BROTHERS LTD., BIRMINGHAM, 1836

elongated decagonal, engraved with a presentation inscription and applied moulded rim, the end handles set with turned ivory bars, 45cm long, 1034g all in

Ivory Declaration Submission Reference: 1BDSJ1PX

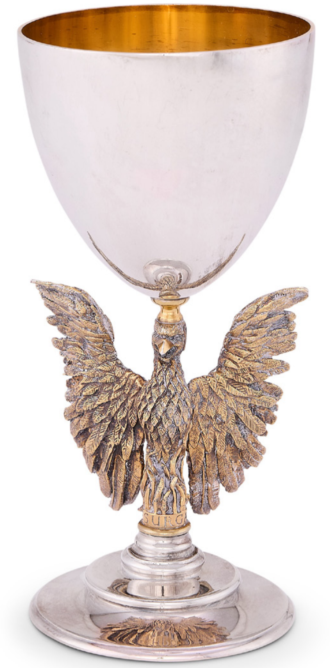
£500 - 700

142

A SILVER 'PRINCE OF WALES INVESTITURE' COMMEMORATIVE GOBLET, PRESTONS LTD., LONDON, 1968

the bowl engraved with Prince of Wales feathers between the inscription 'H.R.H. PRINCE of WALES / CAERNAVON / 1969', inverted baluster stem on spreading foot, underside numbered 110 of an edition limited to 1000, 15cm high, 343g

£180 - 220

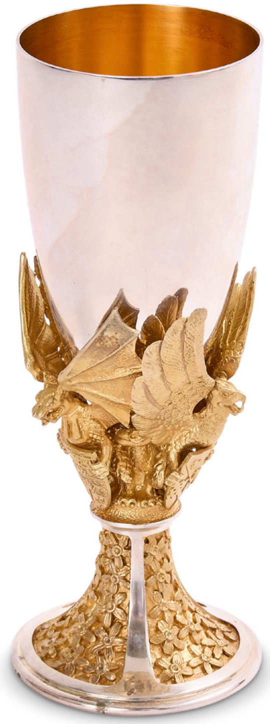


143

A PARCEL-GILT-SILVER 'ST PAUL'S' COMMEMORATIVE GOBLET, JOCELYN BURTON FOR AURUM DESIGNS LTD, LONDON, 1975

the cup with gilt interior, the stem cast as a gilt phoenix rising from a disc inscribed 'RESURGAM' reflecting the famous story of Wren's central stone for his new cathedral, underside numbered 310 of an edition limited to 600 and recording the 300th anniversary of the laying of the foundation stone in 1675, 16cm high, 319g

£200 - 300

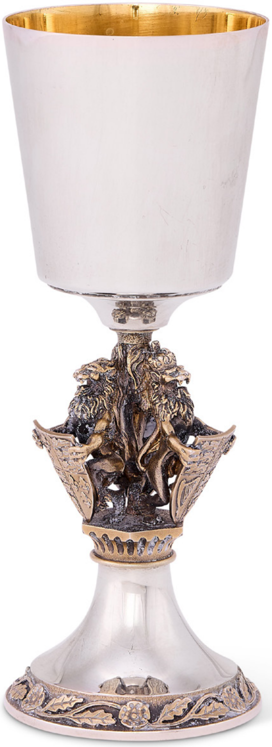


144

A PARCEL-GILT-SILVER COMMEMORATIVE GOBLET, HECTOR MILLER FOR AURUM DESIGNS LTD., LONDON, 1981

designed by order of the Dean & Chapter of St Paul's for the wedding of the Prince of Wales and the Lady Diana Spencer as a slender bowl with gilt interior rising from three cast heraldic beasts holding a shield, one a dragon with the Prince's arms, one a gryphon with the Spencer arms and one a phoenix with the Dean & Chapter's arms, on a spreading pedestal with three flowerhead-filled panels, underside numbered 640 of an edition of 1000 and inscribed to record the commission, 16.8cm high, 379g, with its signed and numbered booklet (2)

£200 - 300



145

A PARCEL-GILT-SILVER 'COLLEGE OF ARMS' COMMEMORATIVE GOBLET, HECTOR MILLER FOR AURUM DESIGNS LTD., LONDON, 1984

the slightly tapering cylindrical bowl with gilt interior, the stem formed as three gilt lions rampant holding shields, spreading foot with rose border, underside inscribed recording the Quincentary in 1984 of the college and numbered '...195... OF A LIMITED EDITION OF 500...', 17cm high, 282g

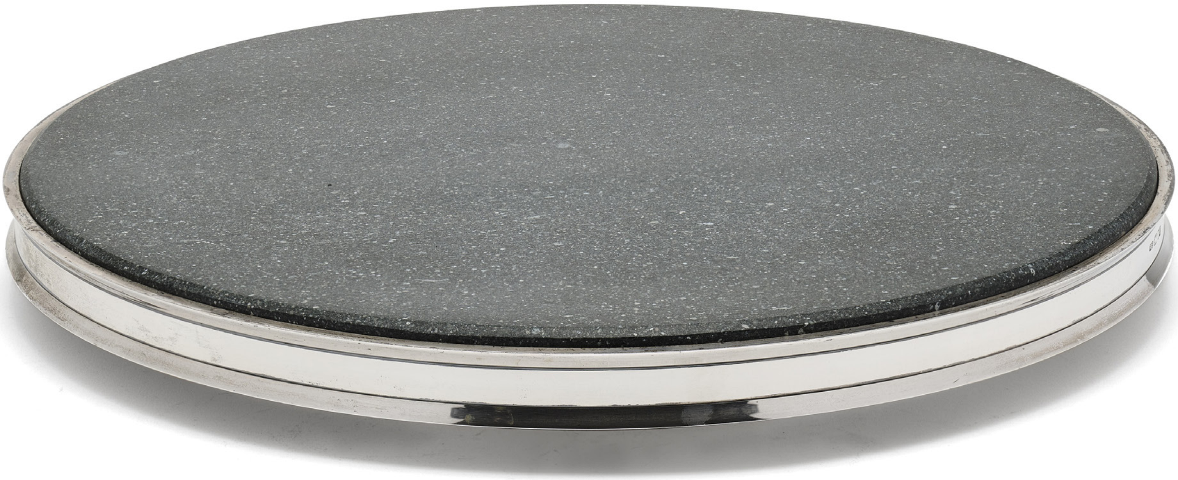
£200 - 300

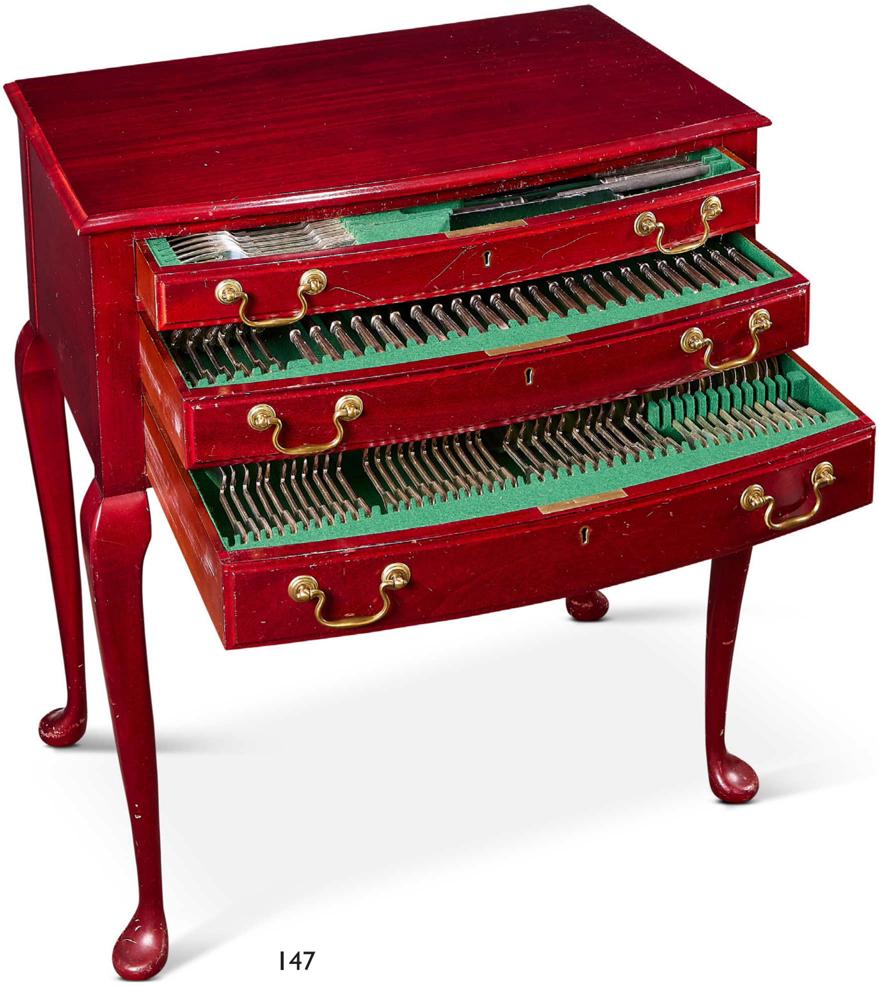
146

A SILVER AND GRANITE REVOLVING CHEESE BOARD OR 'LAZY SUSAN', PAUL BELVOIR, LONDON, 1997

the grey stone with bevelled edge, its revolving silver mount with canted edge and plain rim foot, 31cm diameter

£500 - 800



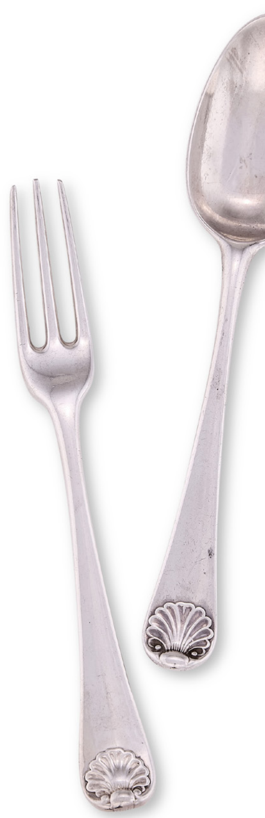


147

A CANTEEN OF TABLE SILVER, COOPER BROTHERS & SONS LTD., SHEFFIELD, 1973

Fiddle Thread & Shell pattern, complete for twelve of each of the following:
table forks
table knives with stainless steel blades
dessert spoons
dessert forks
dessert knives with stainless steel blades
soup spoons
fish knives
fish forks
fruit forks with stainless steel tines
fruit knives with stainless steel blades
teaspoons
demi-tasse spoons
additionally with six tablespoons, a pair of fish servers, a soup ladle, a sauce ladle, and two carving knives and two carving forks in sizes and a steel all with steel blades or prongs, all fitted in three green baize lined drawers to a bow-front red-stained side table on cabriole legs, with key; weighable silver 6703g (159 pieces of silver)

£4,000 - 6,000



148

148

A SET OF TWENTY-TWO GEORGE III SILVER DESSERT SPOONS AND TWENTY-ONE FORKS, ISAAC CALLARD, LONDON, 1762 / 63

Hanoverian Shell-End pattern, the forks three pronged, all engraved with the crest of Curzon; together with **two matching later silver forks**, Eley, Fearn & Chawner, London, 1812;

£2,000 - 3,000

149

A SET OF SIX GEORGE I SILVER TABLESPOONS, CHARLES JACKSON, LONDON, 1725

Hanoverian Rat Tail pattern, later engraved with scrolled initials EJC below an earl's coronet, 20cm long, 441g

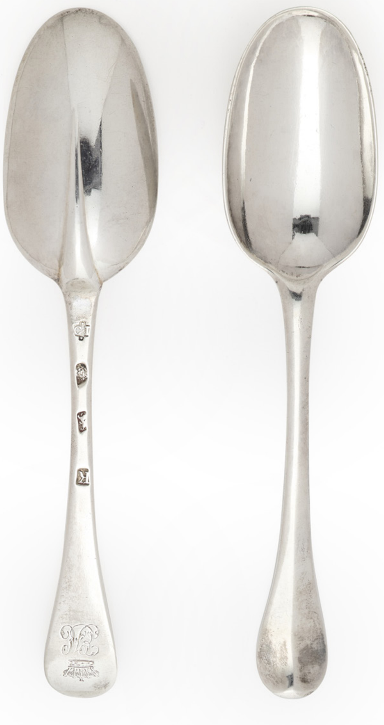
£300 - 400

150

A SET OF SIX GEORGE II SILVER TABLESPOONS, ISAAC CALLARD, LONDON, CIRCA 1750

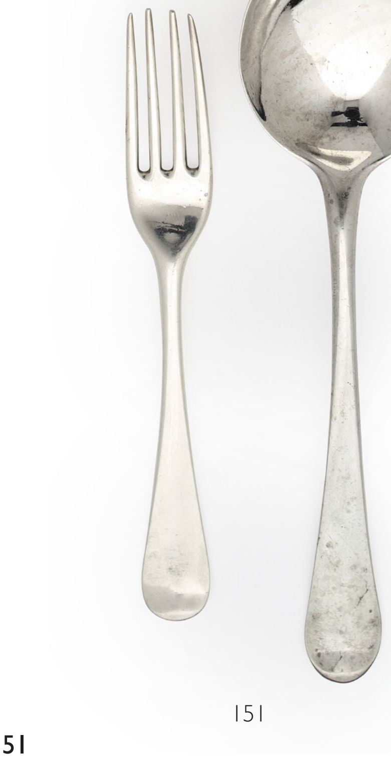
Hanoverian pattern, engraved with a crest, bottom marked and date letter indecipherable, 20cm long, 442g

£200 - 300

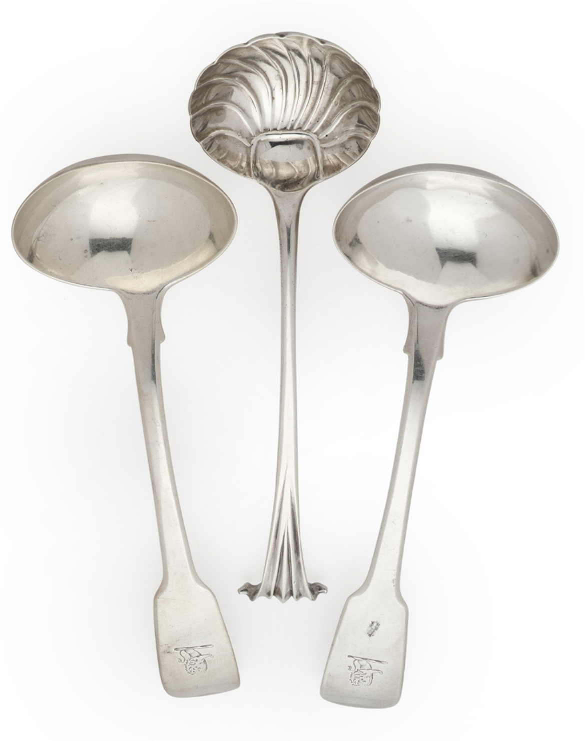


149

150



151



152

151

A SET OF TWELVE GEORGE III SILVER DESSERT FORKS AND FOUR LARGE SPOONS, THOMAS & WILLIAM CHAWNER, LONDON, 1768

Hanoverian pattern, engraved with a crest below a viscount's coronet, the four-prong forks 18cm long, the four large spoons with oblong bowls 22cm long, 1069g (16)

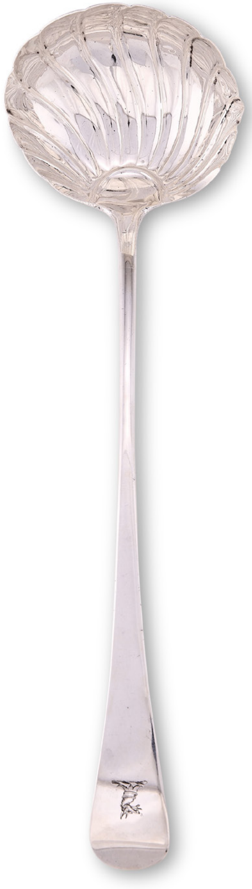
£600 - 900

152

THREE GEORGIAN SILVER SAUCE LADLES, LONDON, 1768 / 1822

one Onslow pattern ladle with curved fluted bowl, Thomas Wallis, 1768, and a pair of Fiddle pattern ladles engraved with a crest, William Schofield, 1822; 188g

£100 - 150



153

153

A GEORGE II SILVER SOUP LADLE, JEREMIAH KING, LONDON, 1737

Old English pattern with fluted bowl, later engraved with a crest, 33cm long, 129g

£200 - 300

154

A PAIR OF GEORGE III SILVER SNUFFER SCISSORS, ABSTINANDO KING, LONDON, 1799

with reeded and pierced angular sprung handles, the canted chamber engraved with a crest in a wreath, on three bun supports, 16cm long; together with **a pair of silver grape scissors,** Fox & Grape pattern, C.J. Vander Ltd., Sheffield, 1964, 16cm long; 214g all in (2)

£150 - 250

155 (illustrated online)

A GEORGE IV SILVER GRAVY SPOON, HYAM HYAMS, LONDON, 1822

Old English pattern, scrolled initials GHB, 30.5cm long; together with **two George IV silver tablespoons,** same pattern and initials, Soloman Hougham, London, 1813; 232g (3)

£120 - 180

156

FOUR PAIRS OF SILVER SERVING SPOONS

comprising: a pair of 'Berry Spoons' with typical 19th century decoration to the Hanoverian pattern tablespoons, Caleb Hill, London, 1731; a pair of Victorian spoons with bright-cut pierced bowls and terminals, Edward Barnard & Sons, London, 1899; a pair of American salad servers, Strasbourg pattern, Gorham Mfg. Co., Providence RI, early 20th century; and another pair of American salad servers, Gold Tip pattern, Gorham Mfg. Co., Providence RI, circa 1952; 23.5cm longest, 628g (8)

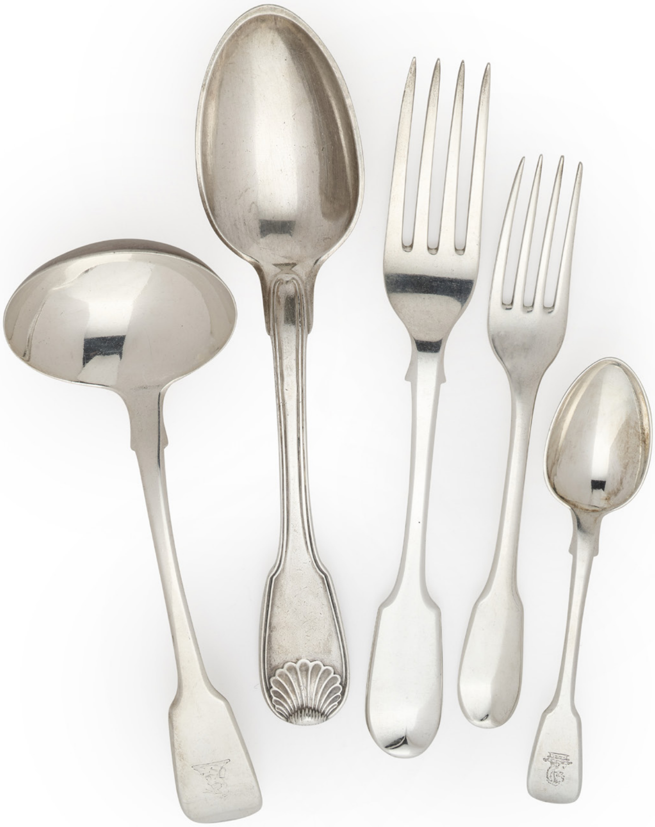
£300 - 400

157

A GROUP OF GEORGIAN TABLE SILVER, VARIOUS MAKERS, LONDON, 1802-1835

Fiddle pattern, most engraved with a crest, comprising: twelve table forks (six Eley & Fearn, 1802, six Joseph & Albert Savory, 1835), twelve dessert forks (seven Eley, Fearn & Chawner, 1808, three Victorian, one Dublin), six teaspoons, and a pair of sauce ladles; together with **a pair of French silver tablespoons,** Fiddle Thread & Shell pattern, Paris, 1798-1809; 1797g (34)

£800 - 1,000

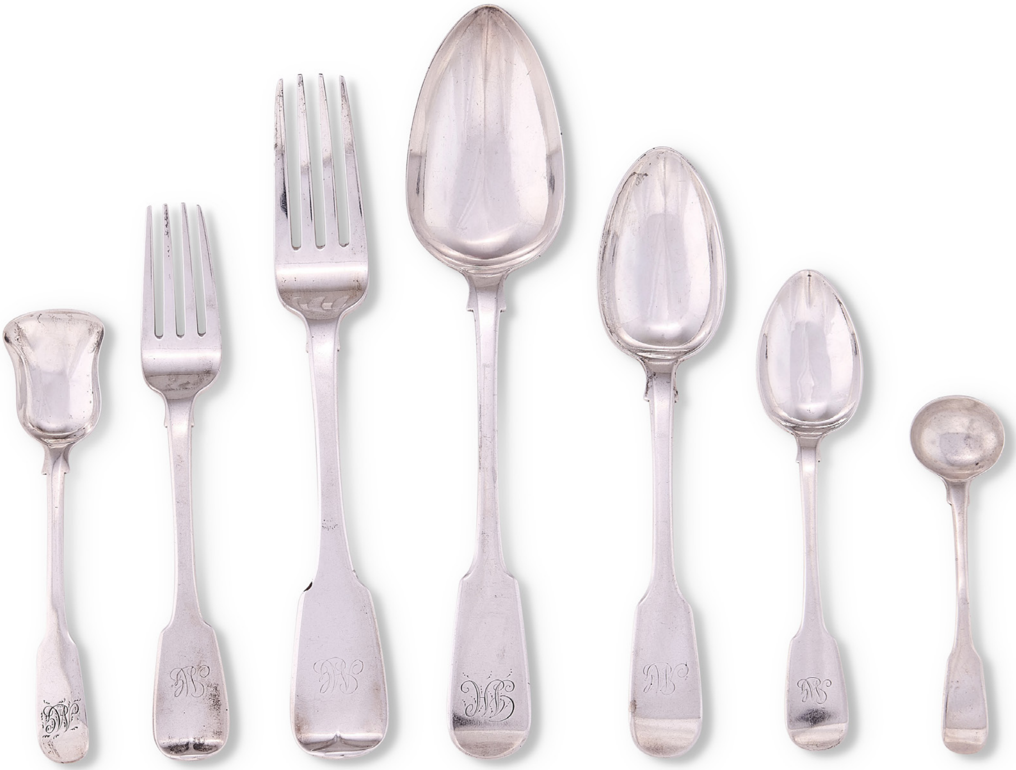


158

GEORGIAN AND VICTORIAN TABLE SILVER, VARIOUS MAKERS, LONDON AND DUBLIN, 1824-1850

Fiddle pattern, almost all engraved with scrolled initials MG, comprising: six tablespoons (one Edmund White, York, 1827), six table forks, five dessert spoons, six dessert forks, six teaspoons, and two condiment spoons, 1575g (31)

£800 - 1,200



159 (part)

159

A SET OF ELEVEN WILLIAM IV SILVER TEASPOONS, WILLIAM EATON, LONDON, 1835

Fiddle Thread pattern, engraved scrolled initials WR; together with **a set of five Victorian silver teaspoons**, single struck Onslow pattern with the addition of a vacant oval cartouche, Mappin & Webb, Sheffield, 1900; and **a George III silver caddy spoon,** Old English pattern, initialled, Peter & William Bateman, London, 1805; 456g (17)

£200 - 300

160

A GROUP OF GEORGIAN 'BOTTOM MARKED' TABLE SILVER, VARIOUS MAKERS, LONDON, 1724-1771

Hanoverian pattern, predominantly crested or initialled, comprising: twelve tablespoons (one with rat tail), 1726-71; a set of six three-prong table forks engraved with a lady's coat of arms in a lozenge, maker's mark indecipherable, 1724; six dessert spoons, mid 18th century; and a set of six three-prong dessert forks, unmarked; 1671g (30)

£1,000 - 1,500

161

A GROUP OF GEORGE III TABLE SILVER, VARIOUS MAKERS, LONDON, CIRCA 1770-1820

Old English pattern, engraved with crests or initials, comprising: seven tablespoons (including a pair Hester Bateman, 1784), fourteen table forks (one Edinburgh), fourteen dessert spoons, five dessert forks, and five teaspoons, 2072g (45)

£1,000 - 1,500

160

161

162

A SET OF TWELVE GEORGE III SILVER TABLESPOONS AND SIX DESSERT SPOONS, RICHARD CROSSLEY, LONDON, 1789 / 91

Old English pattern, engraved with a crest; together with **another Georgian silver dessert spoon**, matching pattern and crest, London, 1798; and **six Georgian silver teaspoons**, differently crested, London, three 1802, three 1808; 1171g (25)

£500 - 700

163

A GROUP OF GEORGIAN TABLE SILVER, VARIOUS MAKERS, LONDON, 1792-1834

Old English pattern, plain, comprising: four tablespoons (one Edinburgh); six table forks (one Dublin); a set of six dessert spoons, William Eaton, 1834; and a set of seven dessert forks, William Chawner, 1830; 1101g (23)

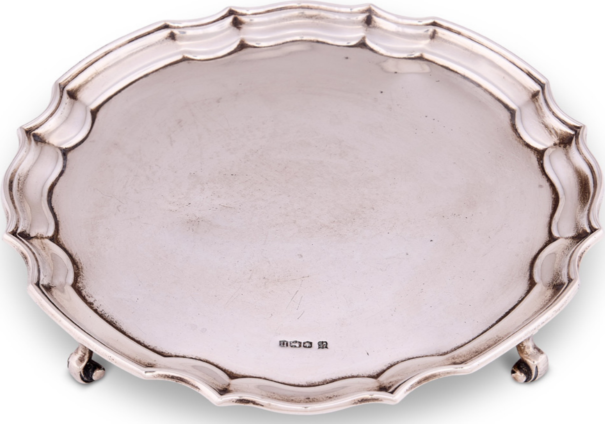
£600 - 800

164

A GEORGE V SILVER SALVER, JAMES DEAKIN & SONS LTD., SHEFFIELD, 1930

moulded shaped rim, otherwise plain, on four volute feet, 20.5cm diameter, 369g

£180 - 220

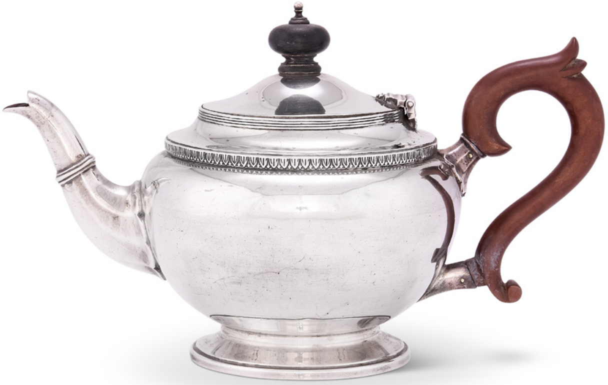


165

A GEORGE V SILVER BACHELOR'S TEAPOT, GOLDSMITHS & SILVERSMITHS CO. LTD., LONDON, 1932

bulbous body with a band of palmettes to the shoulder and reeded rim, on a spreading foot, with faceted and girdled spout, 23.5cm long, 461g including wood handle and finial

£200 - 300

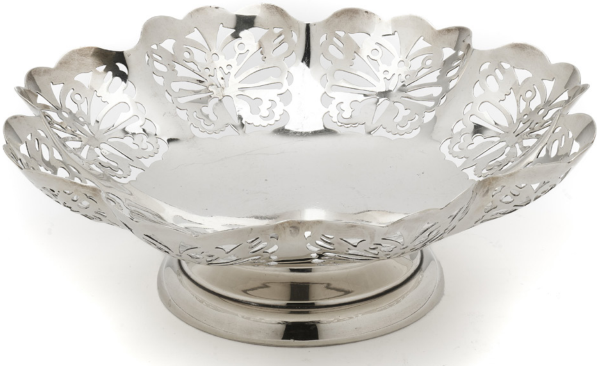


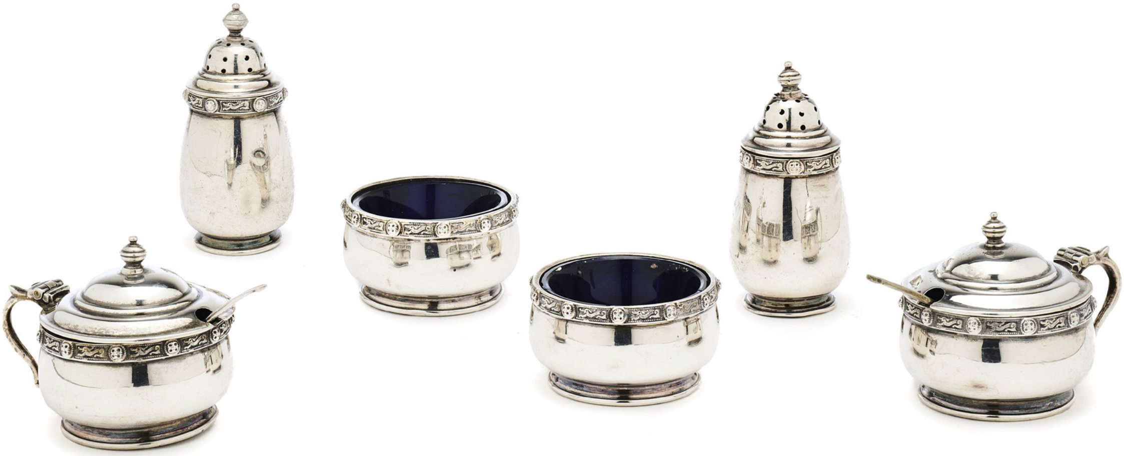
166

A SILVER SWEETMEAT DISH, VINERS LTD., SHEFFIELD, 1950

shaped circular, on piedouche, the waved rim pierced with panels of stylised foliage, 24.5cm, 462g

£200 - 300





167

167

A SIX-PIECE SILVER CONDIMENT SET, OLLIVANT & BOTSFORD OF MANCHESTER, BIRMINGHAM, 1938

circular and applied to the rims with a 'Celtic' pattern border, comprising a pair of mustard pots and a pair of salt cellars all with blue glass liners, and a pair pepperettes (one pepperette Adie Brothers Ltd., Birmingham, 1953); together with **a pair of silver condiment spoons**; 193g excluding liners (8)

£100 - 200

168

A GEORGE VI SILVER SWEETMEAT DISH, WALKER & HALL LTD., SHEFFIELD, 1939

dished and shaped circular with moulded applied rim, engraved with presentation inscription and insignia of the Royal Horse Artillery, on piedouche, 25cm diameter, 434g

£200 - 300

169

A GEORGE V SILVER BOWL, S. BLANCKENSEE & SONS LTD., BIRMINGHAM, 1923

scalloped rim to the ribbed bowl, on piedouche, 21cm diameter, 362g

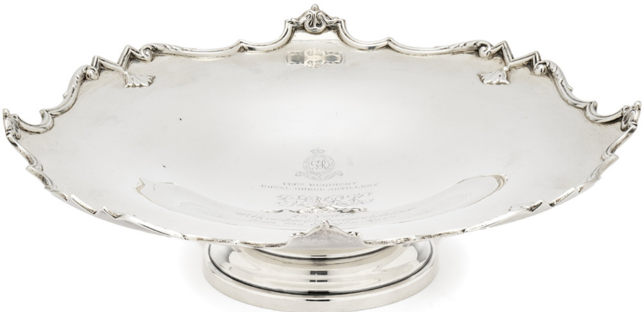
£180 - 220

170 (illustrated online)

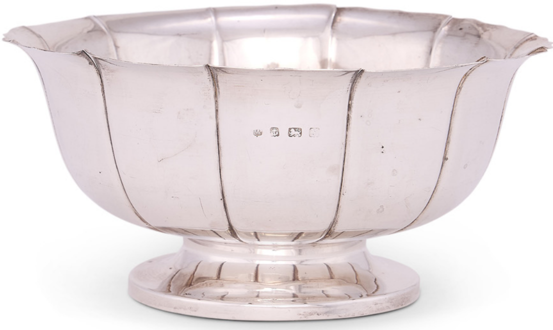
A GEORGE V SILVER TEAPOT, JAY, RICHARD ATTENBOROUGH CO. LTD., LONDON, 1933

the plain almost hemispherical body on piedouche, with domed lid, 26.5cm long, 644g including composition handle and knop

£300 - 400



168



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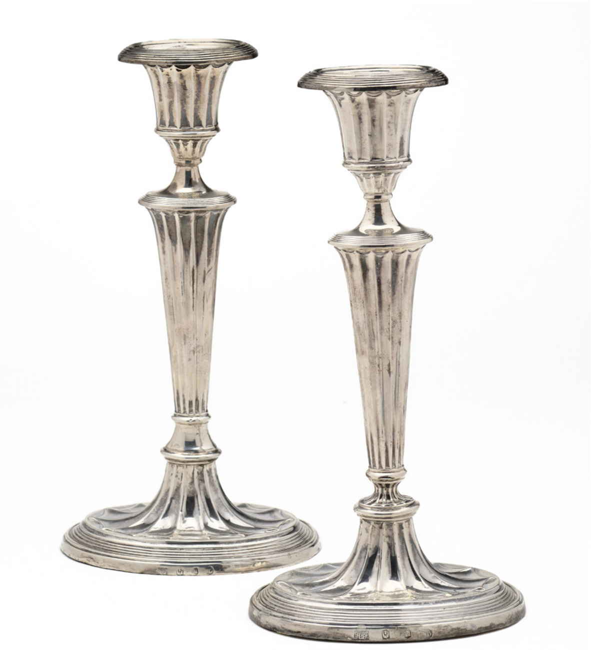


171

A PAIR OF SCOTTISH EDWARDIAN SILVER CANDLESTICKS, HAMILTON & INCHES, EDINBURGH, 1903

of oval outline, fluted between reeded borders, complete with detachable nozzles, 25cm high, loaded

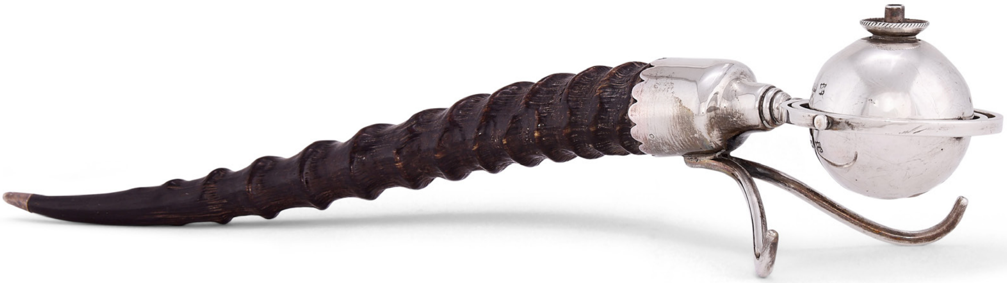
£250 - 350

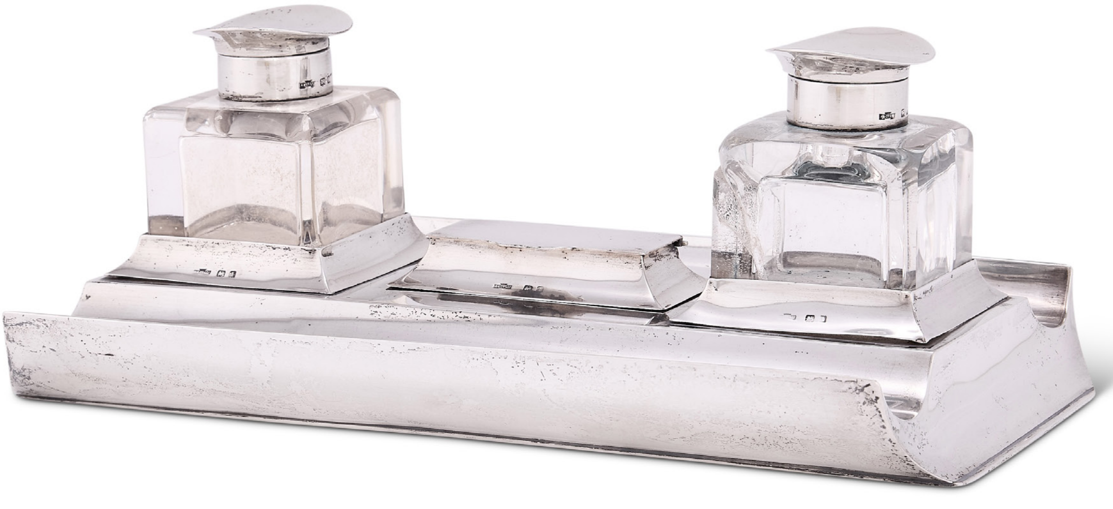
172

AN EDWARDIAN SILVER-MOUNTED ANTELOPE HORN CIGAR LIGHTER, D. & J. WELLBY, LONDON, 1907

the spiral ribbed horn with silver tip and a scallop-edge silver mount on two curled supports below a gimbel-mounted spherical spirit reservoir with screw-in wick retainer, 34.5cm long

£300 - 500



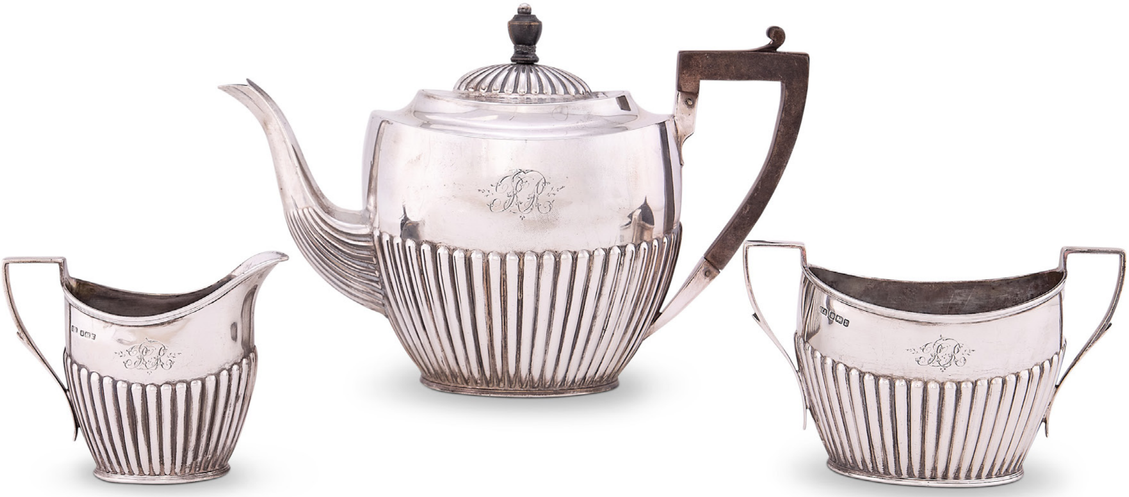


173

A GEORGE V SILVER INKSTAND, ASPREY & CO. LTD. OF LONDON, BIRMINGHAM, 1910

oblong, plain, of bold simple form with two large pen depressions flanking two silver-mounted square glass inkwells centred by a stamp box, underside stamped 'ASPREY / LONDON', 31cm long, weighable silver 848g

£400 - 600

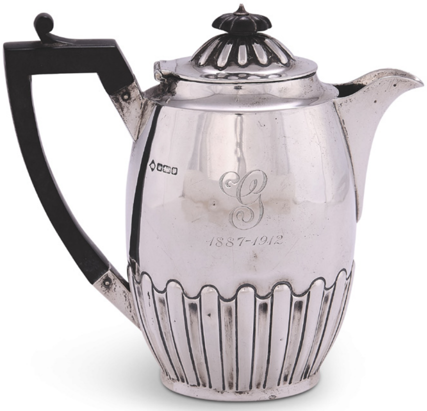


174

AN EDWARDIAN SILVER THREE-PIECE TEA SET, ATKIN BROTHERS, SHEFFIELD, 1908

part lobed oval, all engraved with initials RR, the teapot also with presentation inscription, teapot 28cm long, 898g including composition handle and finial to pot

£400 - 600

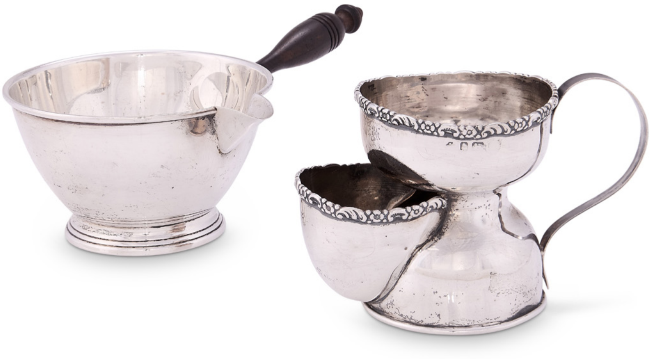


175

AN EDWARDIAN SILVER HOT WATER JUG, MARTIN, HALL & CO., SHEFFIELD, 1907

ovoid, the body with a band of alternate lobes and flutes below the engraved 'G / 1887-1912', lid with dome chased conformingly, 16cm high, 335g including composition handle and finial

£120 - 180



176

A SILVER SHAVING MUG, MAKER'S AND DATE MARKS WORN, BIRMINGHAM, CIRCA 1900

typical form with applied foliate and scroll rims and simple scroll handle, 9cm high; together with **an American silver brandy bowl,** cup shaped with turned wood handle at right angles to the lip, Redlich & Co., New York NY, mid 20th century, 22cm long; 279g all in (2)

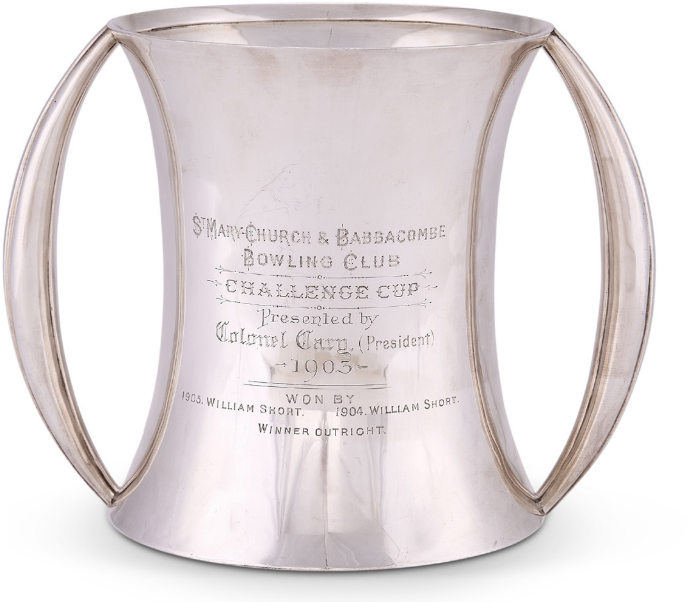
£100 - 200

177

AN EDWARDIAN SILVER TROPHY CUP, ATKIN BROTHERS, SHEFFIELD, 1902

waisted cylindrical, the bowed handles stretching from rim to base, engraved to one side 'St. Mary-Church & Babbacombe / Bowling Club / Challenge Cup... 1903...', 18.5cm high, 960g

£500 - 700


St Mary-Church & Babbacombe
Bowling Club
Challenge Cup
Presented by
Colonel Cary, (President)
1903
Won by
1903. William Short. 1904. William Short.
Winner outright.

178

AN EDWARDIAN SILVER TROPHY CUP, CHARLES BOYTON & SON, LONDON, 1903

goblet form, the plain bowl on a slender stem with beaded knop, spreading foot with beaded rim, 28.5cm high, 490g

£250 - 350

179

AN EDWARDIAN SILVER TEA CADDY, ELKINGTON & CO. LTD., LONDON, 1906

oval, bombé body and dome to lid with bold flutes, with gadroon rim and lobed oval knop, 11.5cm long, 263g

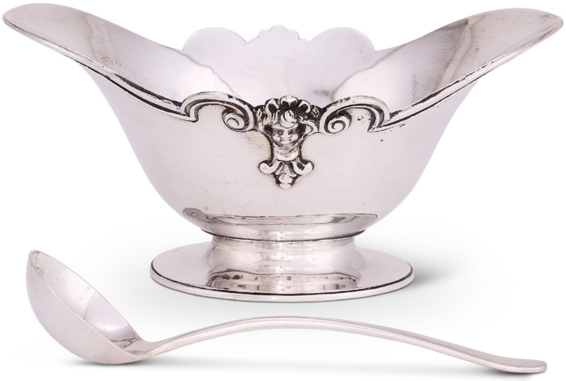
£120 - 180

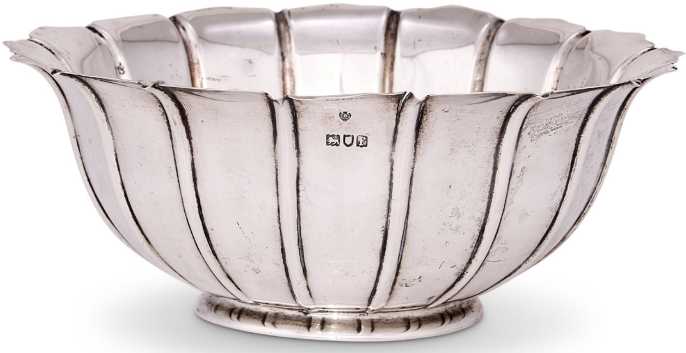
180

AN EDWARDIAN SILVER SAUCEBOAT, JOHN HENRY RAWLINGS, LONDON, 1905

shaped oval, applied to the rim with moulding and two Baroque putto masks, on spreading foot, 17.5cm long; together with **a silver sauce ladle,** Rat-tail pattern, plain, Elkington & Co. Ltd., Birmingham, 1932; 270g (2)

£150 - 200



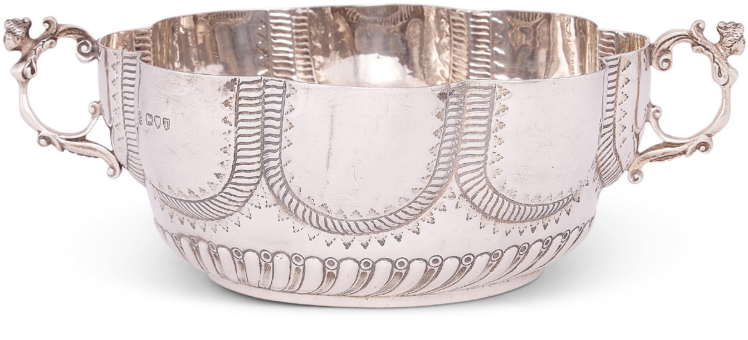


181

AN EDWARDIAN SILVER BOWL, EDWARD BARNARD & SONS, LONDON, 1901

circular, with shaped everted rim above ribs at intervals, on spreading rim foot, 25cm diameter, 430g

£250 - 350

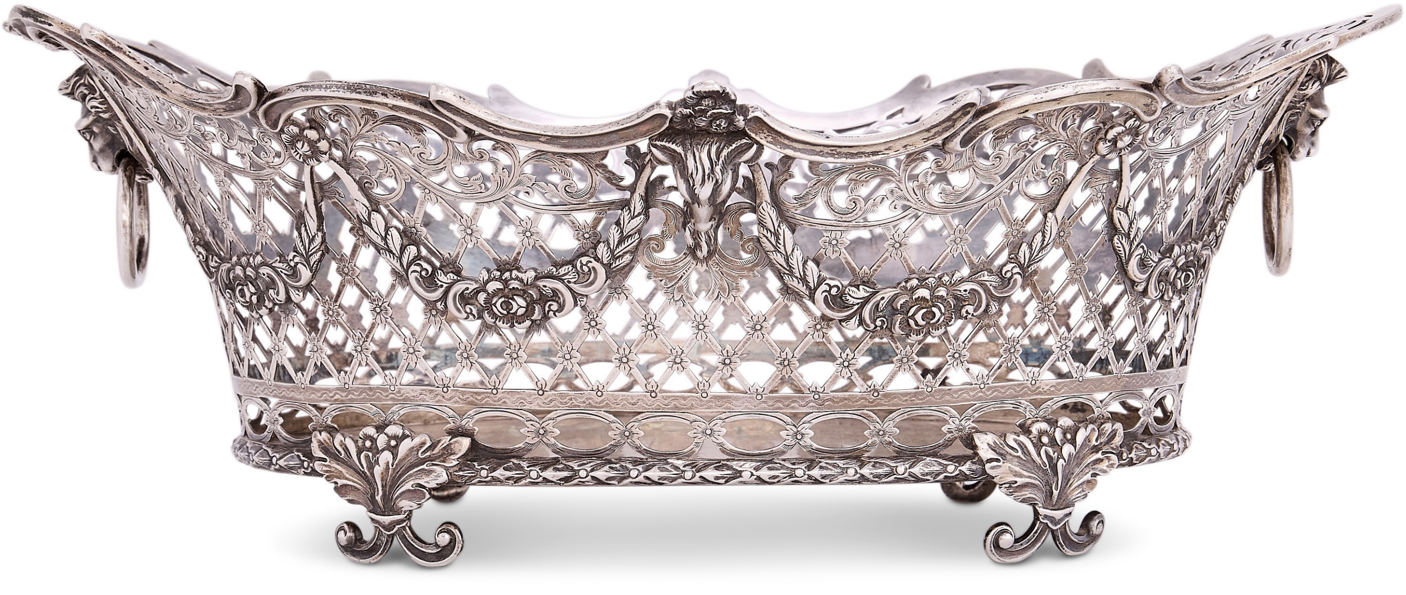


182

A VICTORIAN SILVER BOWL, LAMBERT & CO., LONDON, 1894

in the form of a large 17th style German circular brandy bowl with bold lobes above bat's-wing fluting, applied with caryatid scroll handles, underside stamped 'LAMBERT / COVENTRY ST / LONDON', 26cm long, 442g

£200 - 300



183

A VICTORIAN SILVER BASKET, CHARLES JOHNSTON HILL (LATE CATCHPOLE & WILLIAMS), LONDON, 1888

splayed oval, the sides pierced and engraved with trellis below scroll foliage hung with cast foliate swags pendent from applied paterae and goat masks as well as lion masks with drop ring handles, all below a rim of bold scrolls, on four bifurcated scroll and leafy feet applied to a berried laurel border, interior engraved to reverse side of the lion masks with scrolled intials TW and '1839 / 1889', 37cm long, 1608g

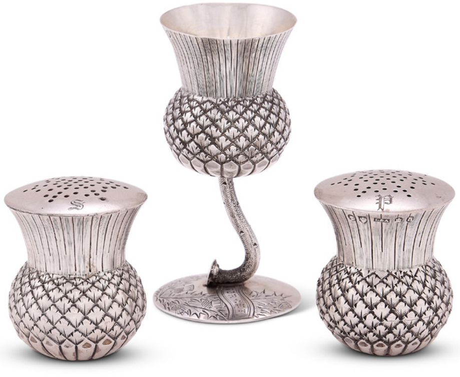
£1,000 - 1,500

184

THREE PIECES OF SCOTTISH VICTORIAN 'THISTLE' SILVER, LEWIS & ALEXANDER, EDINBURGH, 1888 / 89

comprising a pair of thistle flower pepperettes with bayonet fitting covers engraved 'S' or 'P' and a small pedestal cup with thistle flower bowl and naturalistic stem on a slightly domed base engraved with further thistles and a banner 'DINNA FORGET', with P.O.D.R. lozenge for 1868, cup 8cm high; 109g

£120 - 180



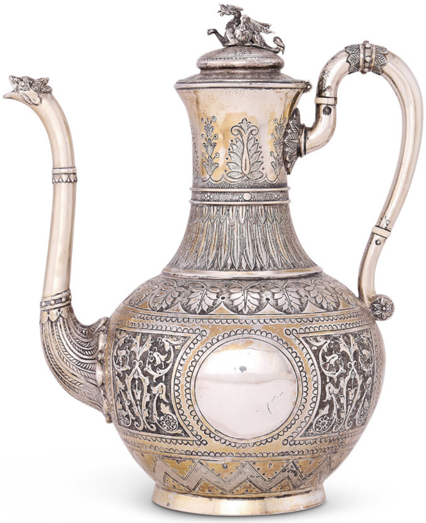
185 ◉

A VICTORIAN SILVER EWER (OR COFFEE POT), EDWARD BARNARD & SONS, LONDON, 1889

showing traces of parcel-gilding, chased to the belly with a band of foliate panels and vacant roundels, flanked by further bands of foliate or geometric chasing, the slender spout cast with grotesque mask lip, the lid with a seated dragon finial, the silver handle with ivory insulators, 24cm high, 775g all in

Ivory Declaration Submission Reference: NSRT8Q1P

£500 - 700

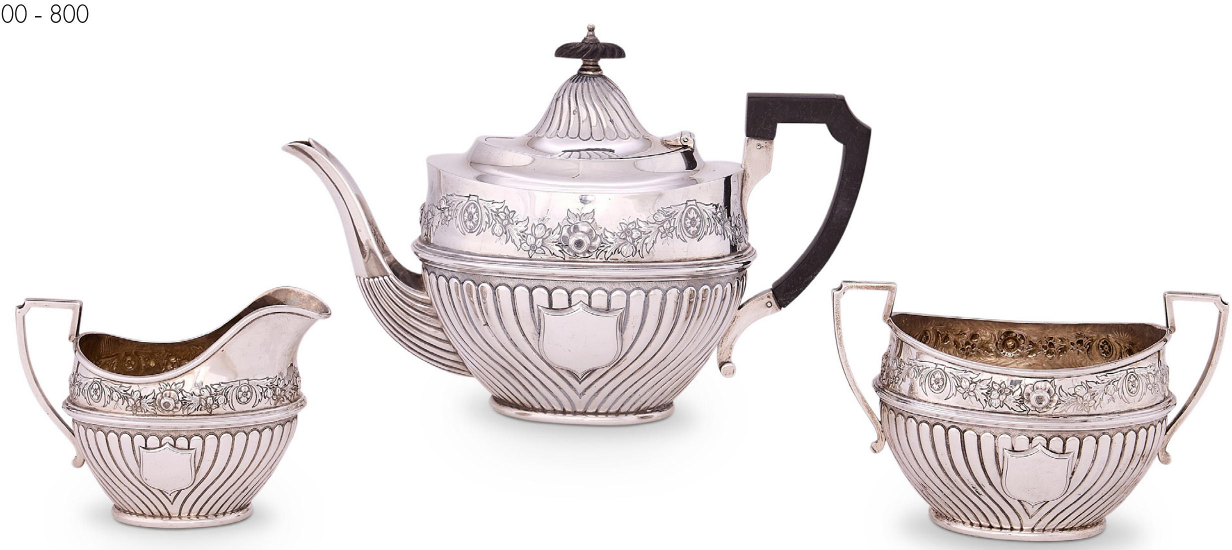


186

A VICTORIAN SILVER THREE-PIECE TEA SET, JOHN ROUND & SON LTD., SHEFFIELD, 1897

oval, chased below an applied girdle with vacant shields and curved lobes and above with floral garlands, milk jug and sugar bowl with gilt interiors, teapot 27cm long, 1330g including wood handle and finial to pot

£600 - 800

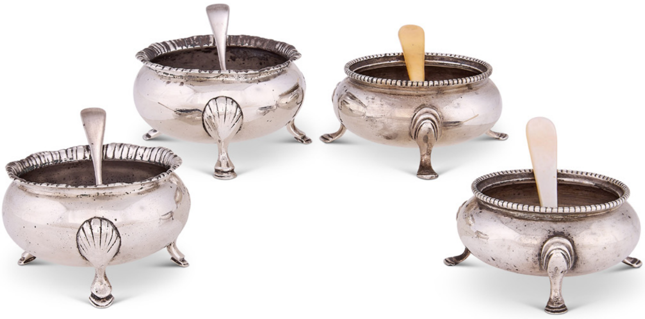


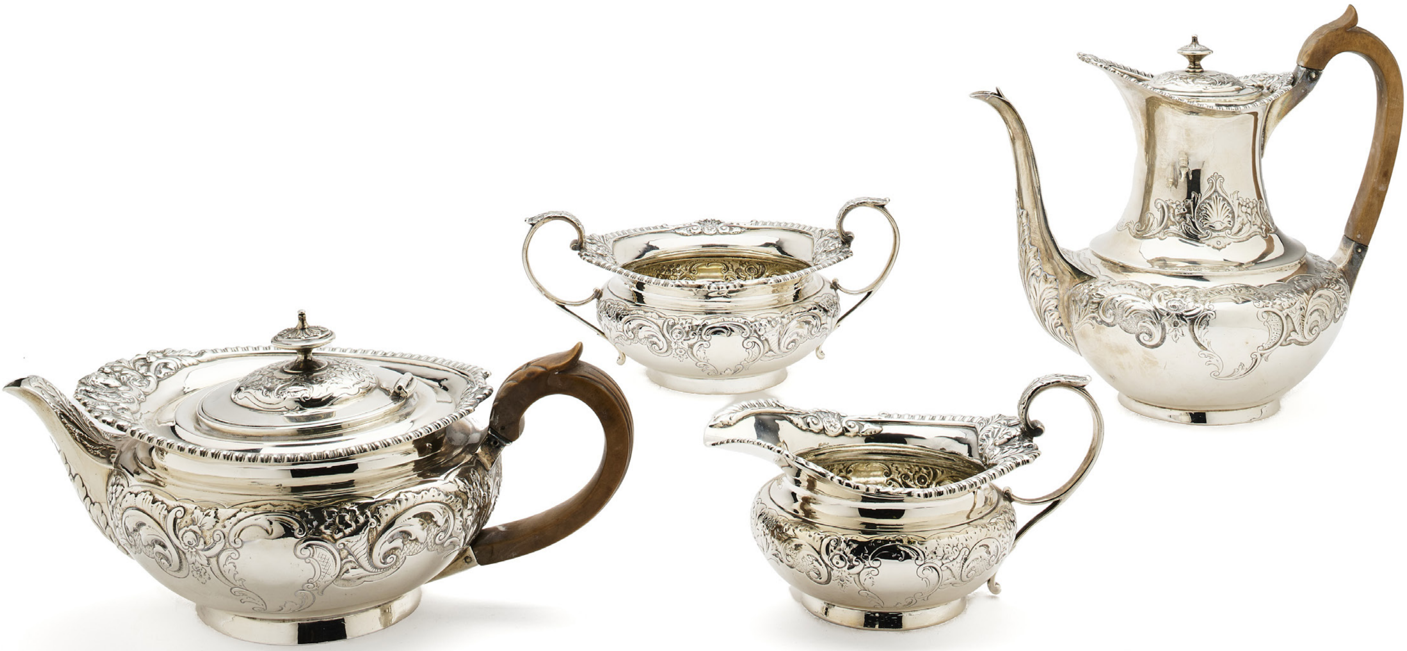
187

TWO PAIRS OF ENGLISH SILVER SALT CELLARS

cauldron form and each on three pad feet, one pair with beaded rims, Holland, Son & Slater, London, 1878, the other pair with waved gadroon rims, S. Blanckensee & Sons Ltd., London, 1931, 5.5cm diameter; together with **a pair silver and a pair mother-of-pearl salt spoons**; weighable silver 208g (8)

£100 - 150



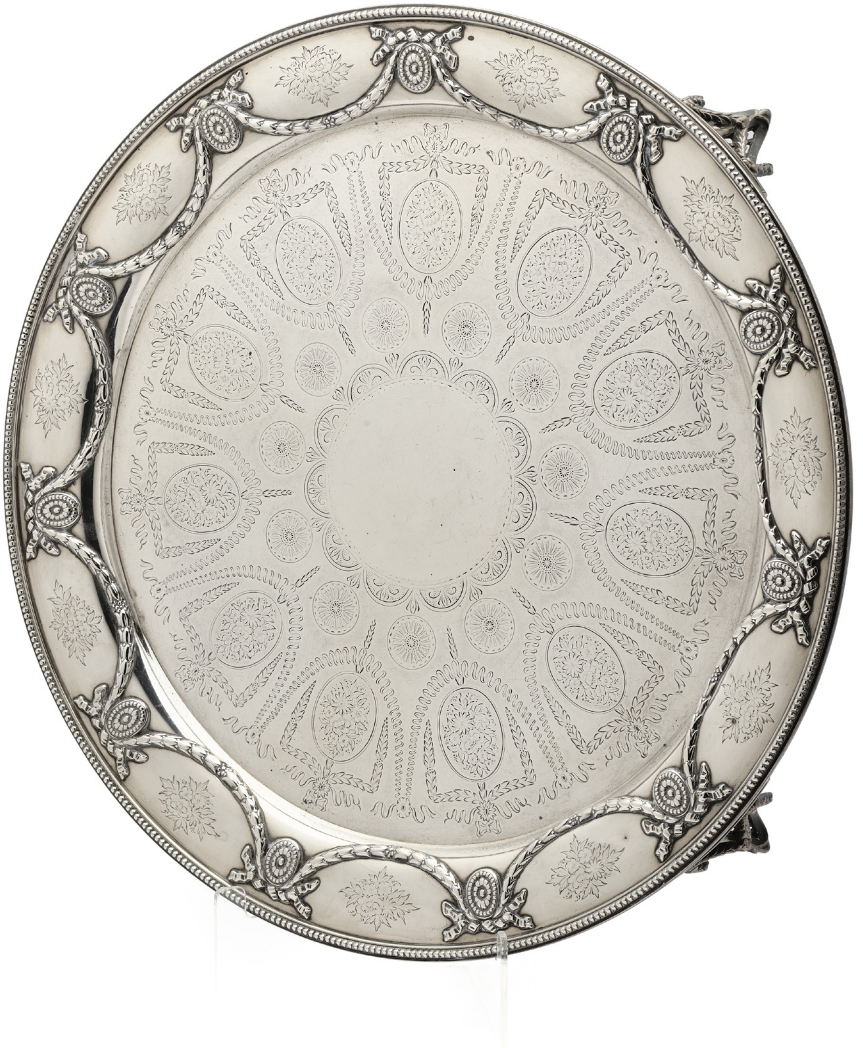


188

A VICTORIAN SILVER FOUR-PIECE TEA AND COFFEE SET, ELKINGTON & CO. LTD., LONDON, 1896 / 97

of Regency compressed circular form, chased with bands of foliage on a matted ground surrounding vacant cartouches, with cast and applied rims of gadrooning interrupted by shells or masks and foliage, the pots with button finials, on rim feet, coffee pot 22cm high, 2397g including wood handles

£1,000 - 1,500



189

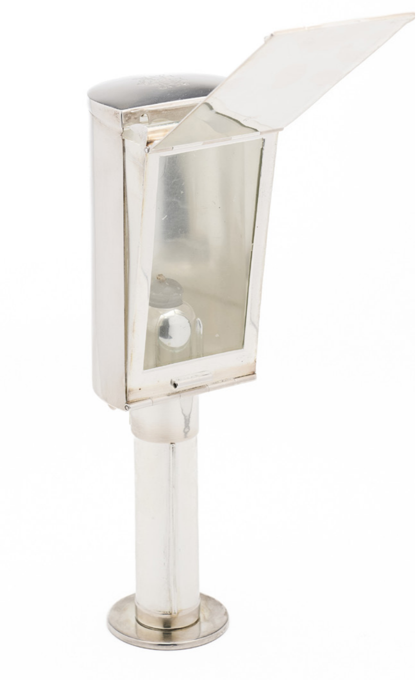
A VICTORIAN SILVER LARGE SALVER, ELKINGTON & CO., BIRMINGHAM, 1884

centred by a vacant roundel surrounded by engraved Neo-classical decoration of foliate filled ovals, paterae and swags, the rim further engraved with floral sprays between cast and applied ribbon-tied laurel swags hung from beaded ovals, all within a beaded rim, on four pierced tapered panel feet cast with further swags, underside stamped '17376 / ELKINGTON & Co.', 41.8cm diameter, 1985g

£1,000 - 1,500

190

A VICTORIAN SILVER TRAVELLING LAMP, J. DREW & SONS, LONDON, 1888



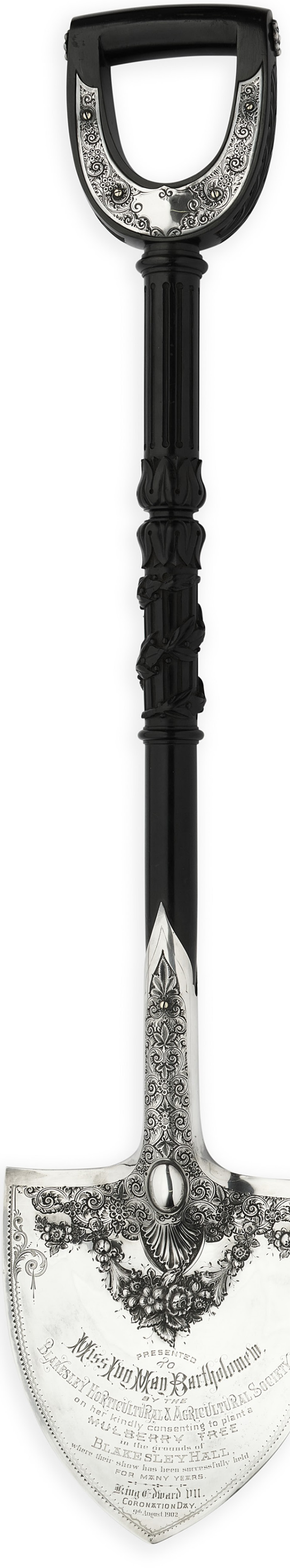
of hemispherical section, the top engraved with initials HG hinging open and fitted with hinged hanging hooks, the flat front hinged from the top to act as a reflector and revealing a glass-set panel which cants from the base for further angle, set to the rear with a small Vesta compartment, the retractable stem for the sprung candle with screw-in striker base, 28cm high fully extended, 414g excluding glass but including spring and candle stub

J. Drew & Sons, with retail premises at 33 Piccadilly Circus and 156 Leadenhall Street, as well as works at Hatton Garden, specialised in travel accessories (Culme, pp.127/8).

£400 - 600

191

A VICTORIAN SILVER AND EBONY CEREMONIAL SPADE, SIBRAY, HALL & CO. FOR MAPPIN & WEBB LTD. , LONDON, 1899



the silver blade and stem mount chased with scroll foliage and floral swag above the presentation inscription, further bright-cut engraved to front and back with wrigglework and stylised foliage, the carved ebony stem part fluted and laurel wrapped, the handle with inset flat-chased panel, 89cm long

The inscription reads: Presented to Miss Ivy May Bartholomew by the Blakesley Horticultural & Agricultural Society, on her kindly consenting to plant a Mulberry Tree in the grounds of Blakesley Hall, where their show has been successfully held for many years. King Edward VII, Coronation Day, 9th August 1902.

Provenance: Ivy May Bartholomew (1890-1968), of Blakesley Hall, Northamptonshire, who married Cyril Douglas Birks in 1917; thence by family descent to the vendor.

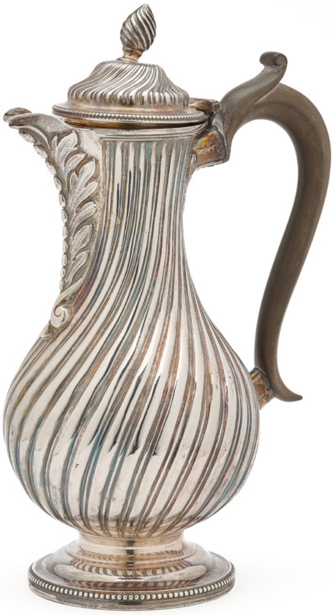
£1,500 - 2,500

192

A VICTORIAN SILVER HOT WATER JUG, CHARLES STUART HARRIS, LONDON, 1881

the baluster body and domed lid covered in swirl lobing below a wrythen finial, with cast bead and leaf spout and beaded borders, 21.5cm high, 396g including composition handle

£180 - 220



193 (illustrated online)

A SET OF SIX VICTORIAN NOVELTY SILVER SALT CELLARS, CARTWRIGHT & WOODWARD, BIRMINGHAM, 1864

each modelled as a coopered bucket, 5cm diameter; together with **six Victorian silver salt spoons, Samuel Smily, London, 1870**, with rod stems and knopped terminals; 234g (12)

£150 - 250

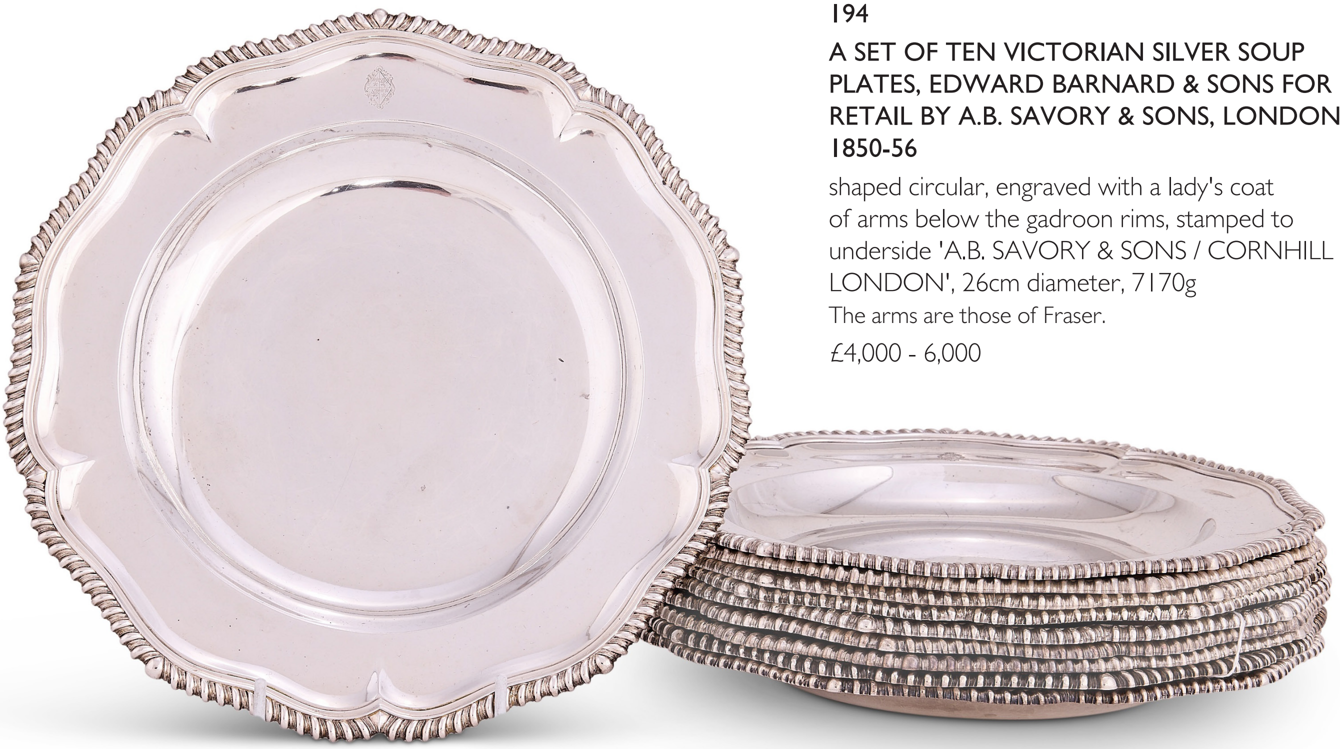
194

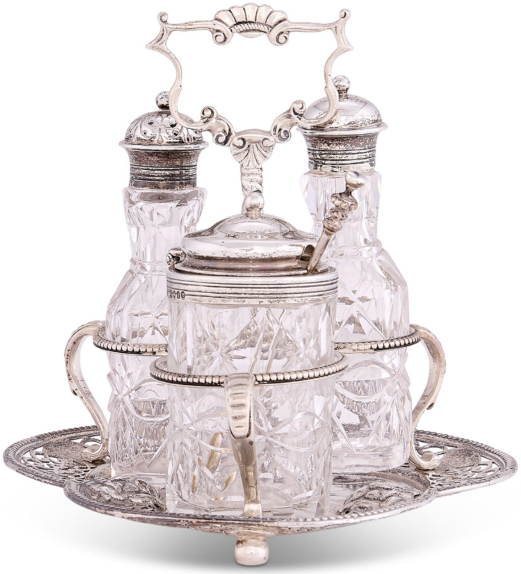
A SET OF TEN VICTORIAN SILVER SOUP PLATES, EDWARD BARNARD & SONS FOR RETAIL BY A.B. SAVORY & SONS, LONDON, 1850-56

shaped circular, engraved with a lady's coat of arms below the gadroon rims, stamped to underside 'A.B. SAVORY & SONS / CORNHILL / LONDON', 26cm diameter, 7170g

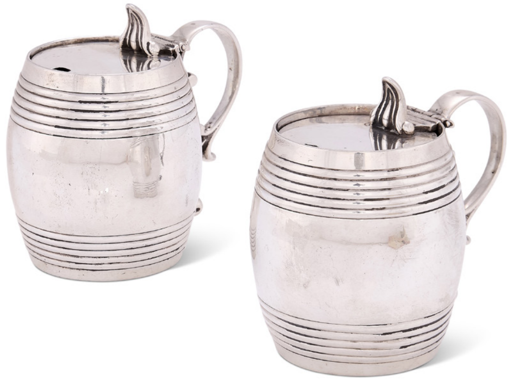
The arms are those of Fraser.

£4,000 - 6,000





195



196

195

A VICTORIAN SILVER CRUET SET, C.T. & G. FOX, LONDON, 1864

the trefoil stand with trellis pierced rim interrupted by three cast and applied lion masks alternating with the frame supports, beaded borders, on ball feet, the central stem with cartouche shaped handle, complete with three cut-glass bottles, two with silver covers and one mounted as a mustard pot together with its original slender spoon, 12.5cm high, weighable silver 215g

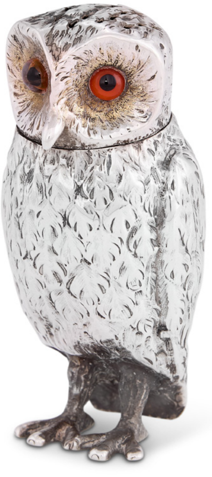
£150 - 250

196

A PAIR OF VICTORIAN SILVER MUSTARD POTS, C.T. & G. FOX, LONDON, 1865

barrel shaped, each with two ribbed bands, scroll handle and thumbpiece, 7.5cm high, 252gr excluding frosted glass liners

£180 - 220



197

197

A VICTORIAN SILVER NOVELTY 'OWL' PEPPERETTE, C.T. & G. FOX, LONDON, 1854

realistically modelled standing, set with glass eyes, 8cm high

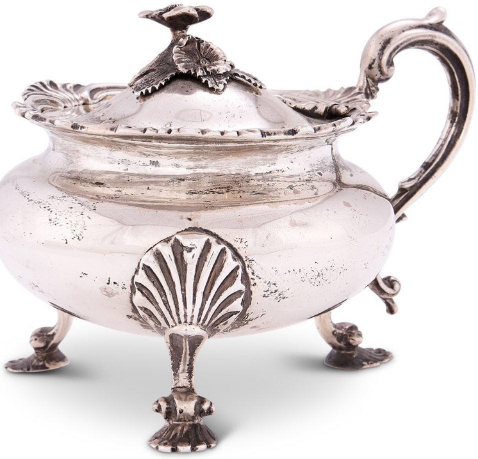
£300 - 400

198

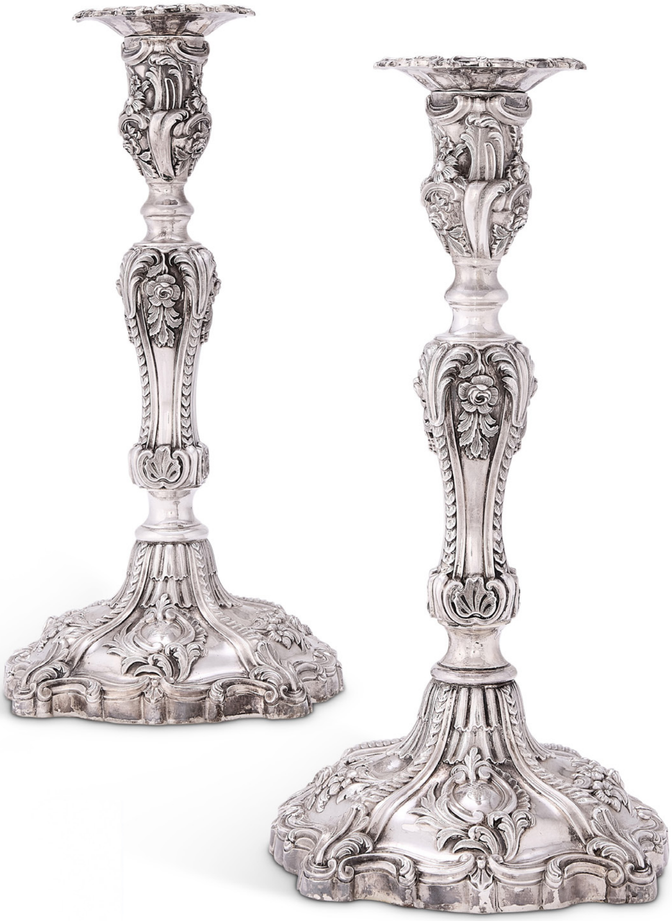
A VICTORIAN SILVER MUSTARD POT, JOSEPH & JOHN ANGEL, LONDON, 1839

the cauldron form body with applied scroll and shell rim and on three shell headed and pad feet, scroll handle, domed lid with cast flower finial, gilt interior, 11cm long, 212g

£120 - 180



198

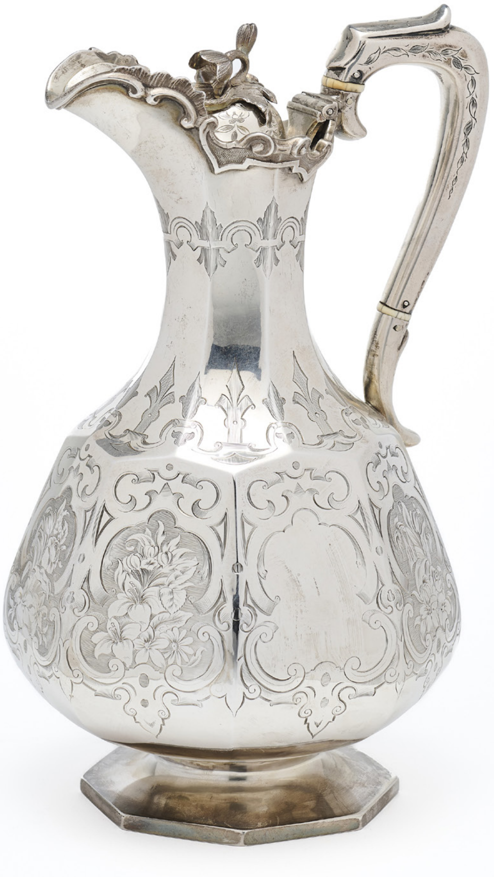


199

A PAIR OF VICTORIAN SILVER LARGE CANDLESTICKS, CRESWICK & CO., SHEFFIELD, 1846

richly embellished with a variety of raised matted foliage, shells and scrolls, each shaped square base engraved with a crested and an initialled G cartouche alternating with floral swags, with inverted baluster stems and vase-shaped sconces, complete with their detachable nozzles, silver covered bases, 29cm high, loaded

£800 - 1,200



200 ◉

A SCOTTISH VICTORIAN SILVER EWER, PROBABLY JOHN MURRAY, GLASGOW, 1857

octagonally faceted bottle shaped on piédouche of conforming outline, engraved with panels of flower sprays and two vacant cartouches surrounded by strapwork, applied cast scroll rim, lid with cast flower finial, maker's mark JM in oval punch, 28cm high, 908g including ivory insulators to silver handle

Ivory Declaration Submission Reference: U9SRXVTK

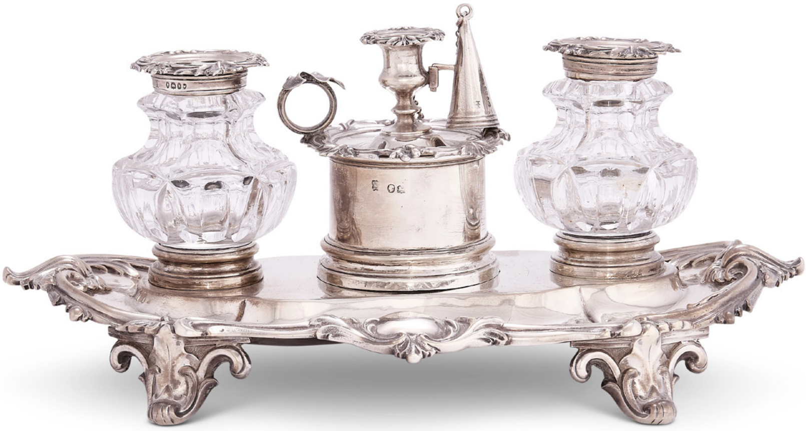
£500 - 700

201

A VICTORIAN SILVER INKSTAND, EDWARD BARNARD & SONS, LONDON, 1857

the shaped oval base on four scroll panel feet, the bold scroll foliate rim with two vacant cartouches, set with a cylindrical wax container engraved with a crest below a taperstick cover complete with detachable nozzle and extinguisher, the flanking cut-glass inkwells each with silver covers, 30cm long, weighable silver 737g

£400 - 600



202

A VICTORIAN SILVER CRUET SET, GEORGE ANGELL & CO., LONDON, 1852

the shaped oval stand with engraved sides of scroll foliate panels and two vacant cartouches, on shaped panel feet, the central handle with flange framing a complete complement of seven octagonal glass condiment bottles, four with glass stoppers including one mounted with its elongated silver spoon, two with silver pierced covers and one mounted as a mustard pot, 27cm high, wood base to stand; together with **a Victorian silver mustard spoon**, Fiddle Thread pattern, crested, Chawner & Co., London, 1856 (qty)

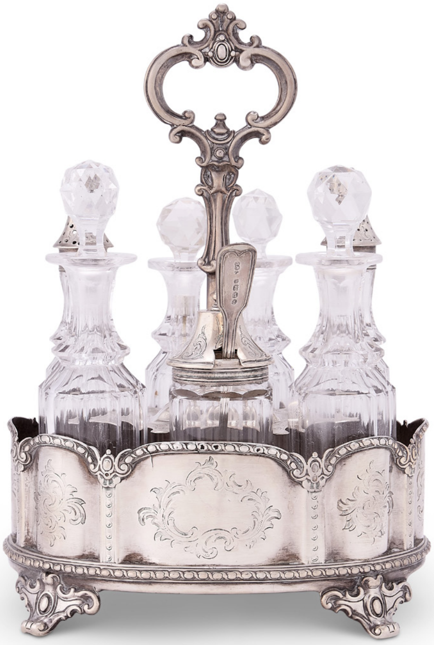
£200 - 300

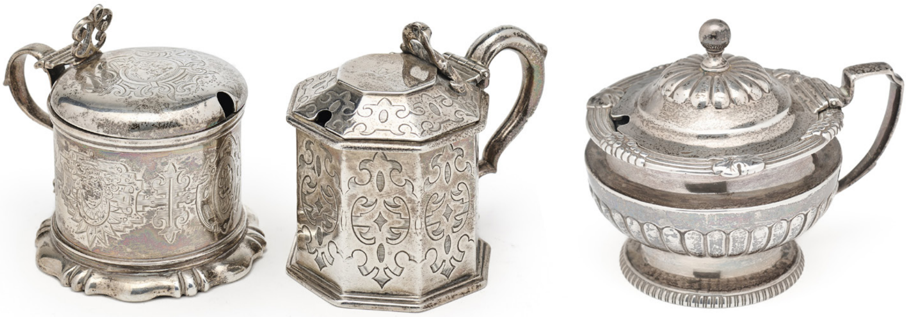
203

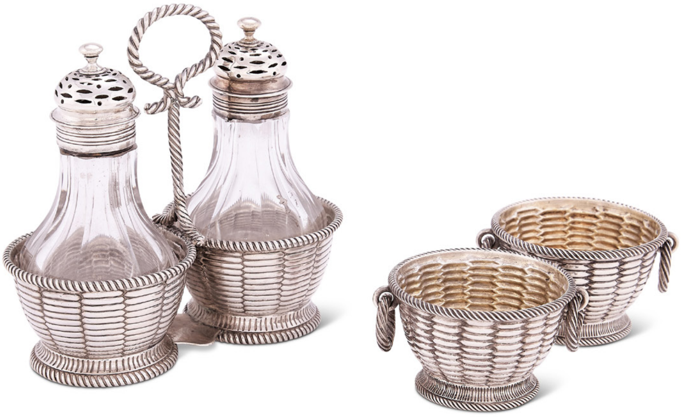
THREE ENGLISH SILVER MUSTARD POTS, ALL LONDON, 1808 / 1847

one with urn shaped body and domed lid both part lobed, with ball finial, reeded rim interrupted by grapes and vine leaves, and gadroon rimmed foot, Daniel Pontifex, 1808, 10cm long, one octagonal example engraved with strapwork, the lid similarly engraved to the canted sides below a crest, with blue glass liner (apparently fixed), Reily & Storer, 1847, 9.5cm long, and one cylindrical on shaped foot, strapwork engraved, the lid additionally engraved with a crest, with blue glass liner, C.T. & G. Fox, 1847, 9.5cm long; together with **an Old English pattern mustard spoon**, initialled, London, 1847 (4)

£150 - 250





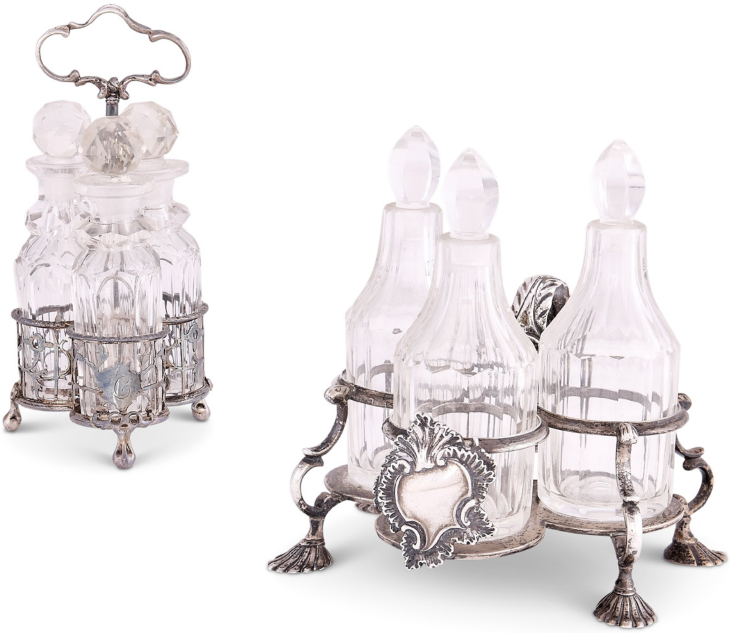


204

VICTORIAN 'WICKERWORK' CONDIMENT SILVER, ROBERT HENNELL, LONDON, 1850 /62

comprising a two-bottle stand of twin baskets and central handle holding a pair of octagonally facetted glass pepperette bottles with silver neck mounts and pierced covers and a pair of similarly patterned salt baskets with drop-ring handles and gilt interiors, stand 10cm high; weighable silver 186g (5)

£150 - 250

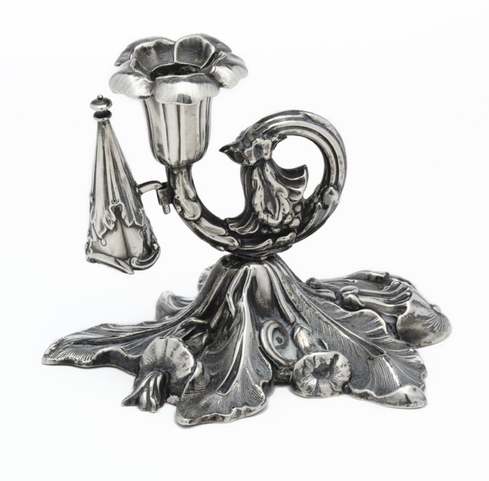


205

A VICTORIAN SILVER CRUET STAND, EDWARD BARNARD & SONS, LONDON, 1848

the trefoil stand with frame on four scroll supports ending in shell pad feet, with leaf-capped scroll handle opposite the vacant Rococo cartouche applied to the front, with three probably associated faceted glass bottles and stoppers, 13cm long; together with **another Victorian silver cruet set**, in George III style with three pierced cylindrical holders, ball and claw feet and central handle, complete with three cut-glass bottles with faceted stoppers, George John Richards, London, 1848, 16cm high; 349g (2)

£200 - 300

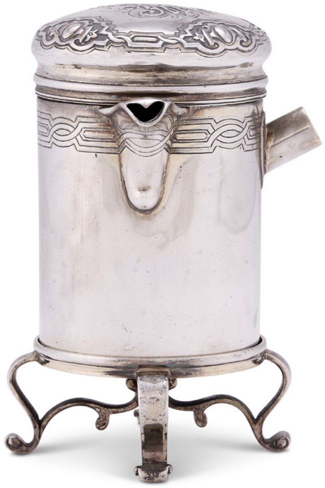


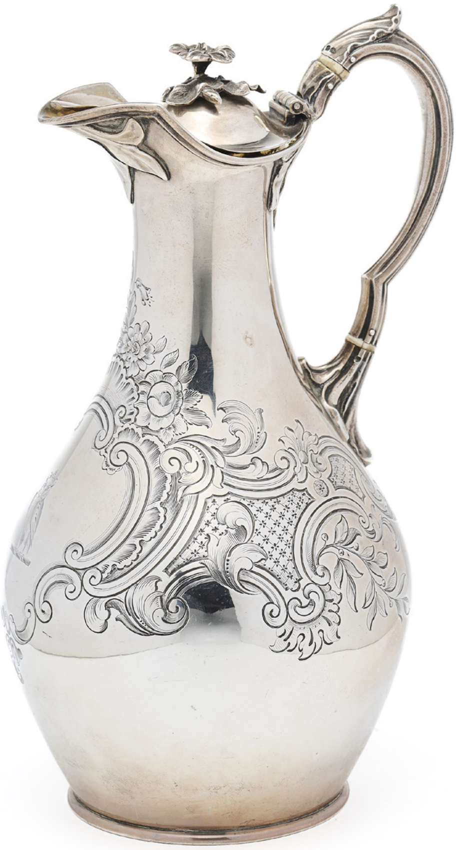
206

A VICTORIAN NATURALISTIC SILVER CHAMBERSTICK, HENRY WILKINSON & CO., SHEFFIELD, 1844

the shaped base of convolvulus flowers and leaves rising to the curled handle, stem and sconce of further convolvulus, with leafy conical extinguisher set to front, 9.5cm high, loaded

£150 - 250





207

A VICTORIAN SILVER SMALL VERSEUSE ON STAND, HUNT & ROSKELL, LONDON, 1848

the cylindrical pot with a flat-chased band of the strapwork to the neck, the small spout at right-angles to the screw-in handle fitting, the bun shaped lid chased with further strapwork surrounding an Earl's coronet and IW monogram, the stand on scroll supports joined by X stretchers, gilt interior, underside of pot stamped 'HUNT & ROSKELL / LATE / STORR MORTIMER & HUNT' and numbered 3574, 14cm high, 332g

£150 - 250

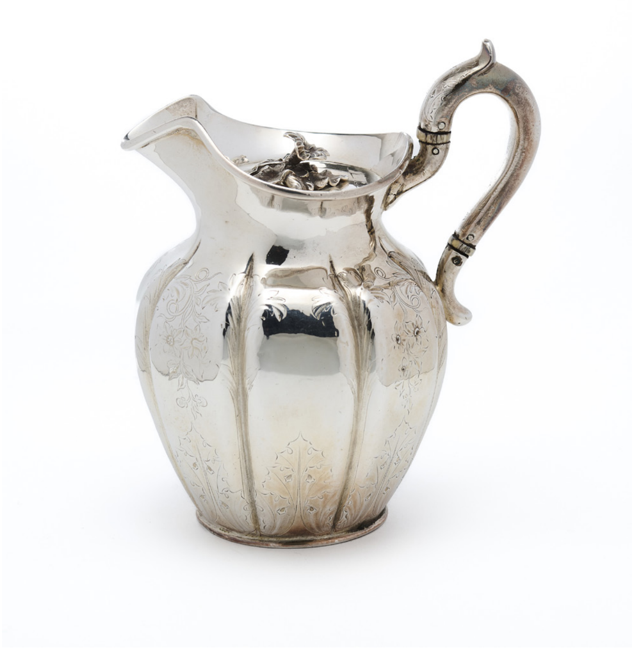
208 ◉

A VICTORIAN SILVER EWER, WILLIAM KER REID, LONDON, 1840

baluster, engraved with an owl crest within a flanking band of scrolls, foliage and diaperwork panels, the domed lid with cast flower finial, gilt interior, 25cm high, 605g including ivory insulators to silver hand

Ivory Declaration Submission Reference: PALR1T4J

£400 - 600



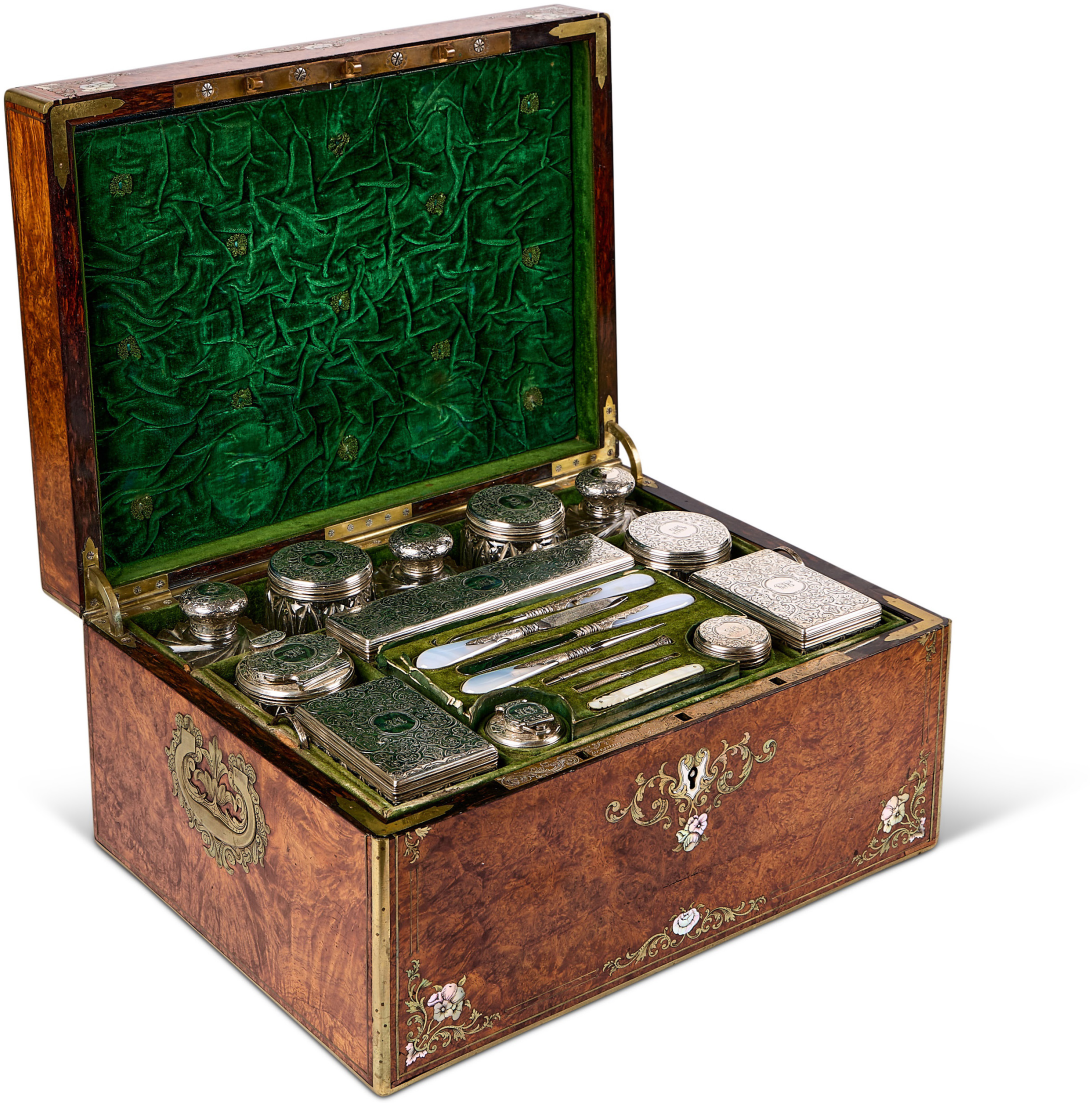
209 ◉

A VICTORIAN SILVER HOT MILK JUG, WILLIAM BATEMAN, LONDON, 1839

the ribbed ovoid body engraved with floral pendants and acanthus leaves, the flush-hinged lid with cast flower finial, 15.5cm high, 433g including ivory insulators to silver handle

Ivory Declaration Submission Reference: KJMZXDJG

£200 - 300



210

A VICTORIAN AMBOYNA DRESSING CASE WITH ITS SILVER FITTINGS, J. TURRILL & CO., LONDON, CIRCA 1844

the brass-bound rectangular case inlaid to top and front with engraved brass and mother-of-pearl floral borders, the sides with flush carrying handles, the green velvet lined interior with a lift-out tray over a void and a hidden drawer below, the tassel-upholstered lid concealing stationery folders, brass lock-plate foliate engraved and inscribed '*TURRILL / Dressing & Writing Case Maker / 250 REGENT STREET / London*', fitted with its complement of twelve cut-glass boxes or jars with silver covers (two with lids secured by a screw), the silver engraved with a roundel initialled ACJ surrounded by foliate strapwork, hallmarked for Thomas Diller, London, 1844, together with two trays of fifteen steel implements or pens, many white agate or mother-of-pearl mounted and including an agate thimble (one pair scissors missing), with key, case 38cm long (qty)

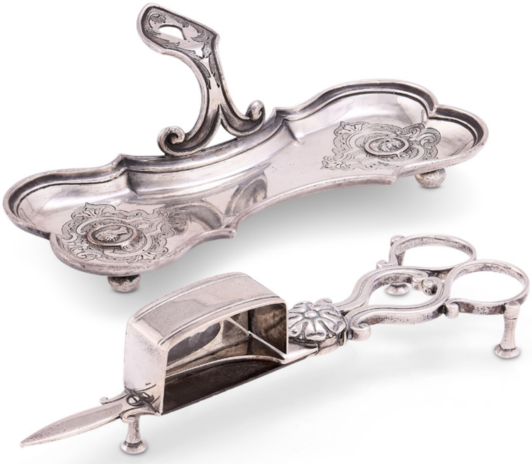
£800 - 1,200

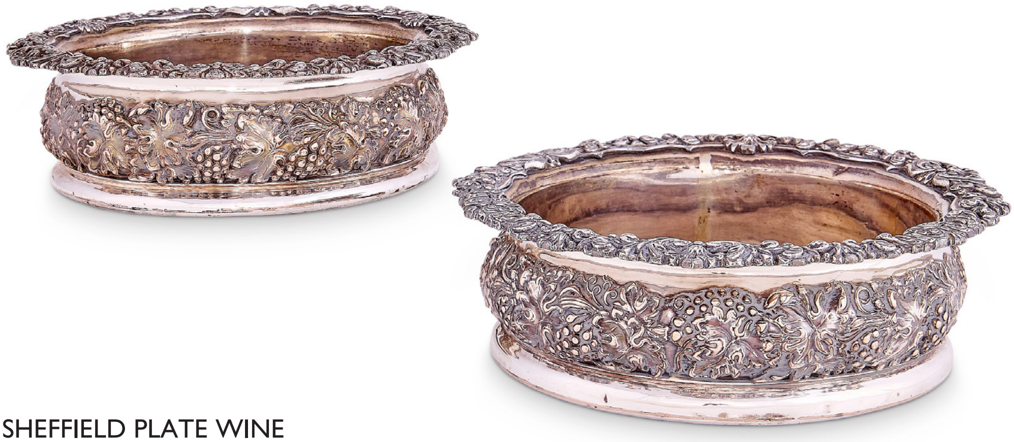
211

A VICTORIAN SILVER SNUFFERS TRAY, WILLIAM CUMMING, LONDON, 1841

shaped oblong, the tray flat-chased and matted with two strapwork motifs surrounding applied raised profiles after the Antique, the openwork handle with further foliate matting, on bun feet, 16cm long; together with **a pair of Victorian silver snuffer scissors**, with scrolling sprung handles and rosette headed pin, on three supports, Thomas Radcliffe, London, 1839, 16.6cm long; 246g including steel edge to scissors (2)

£250 - 350



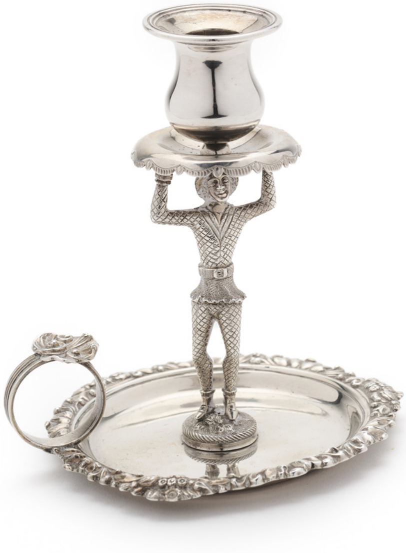


212

A PAIR OF SHEFFIELD PLATE WINE COASTERS, CIRCA 1830

applied to the everted rims with shells and scroll foliate lead-filled silver borders, the bulged sides applied with broad bands of grape-laden vines, with turned wood bases, 17cm diameter

£70 - 100

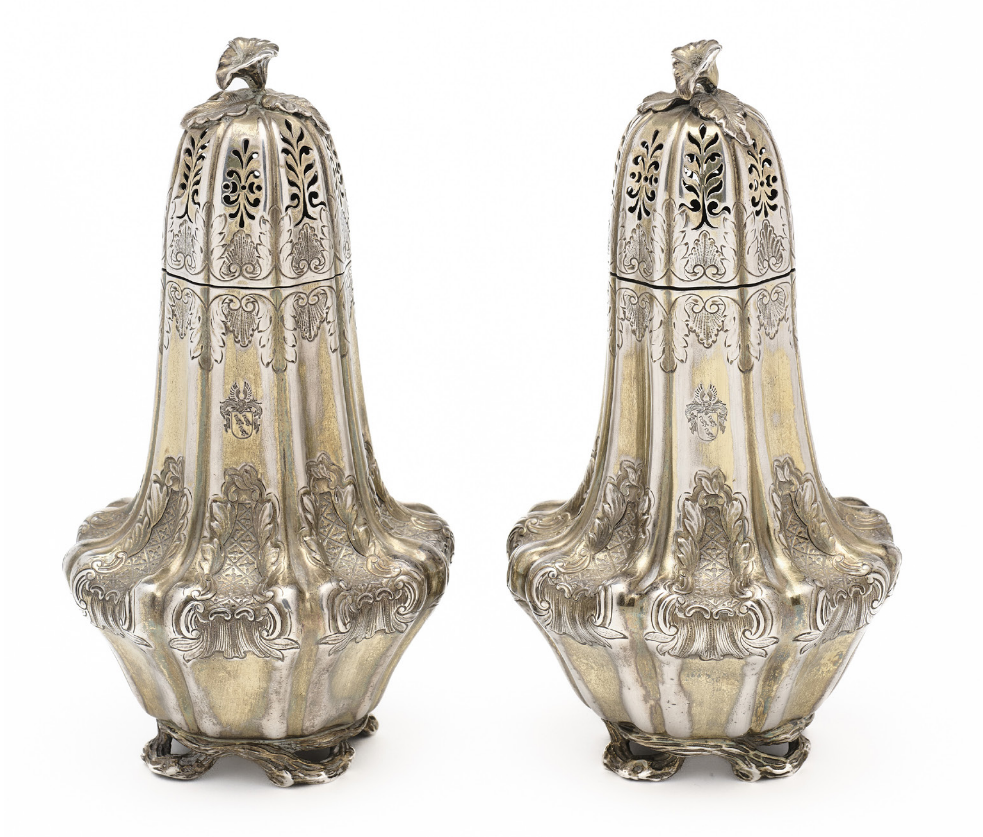


213

A WILLIAM IV SILVER FIGURAL CHAMBERSTICK, JOHN TEARE, LONDON, 1831

the circular base with foliate rim and ring handle with stylised leaf thumbpiece, the stem modelled as Harlequin holding above his head the urn-shaped sconce, 11cm high, 123g

£200 - 300

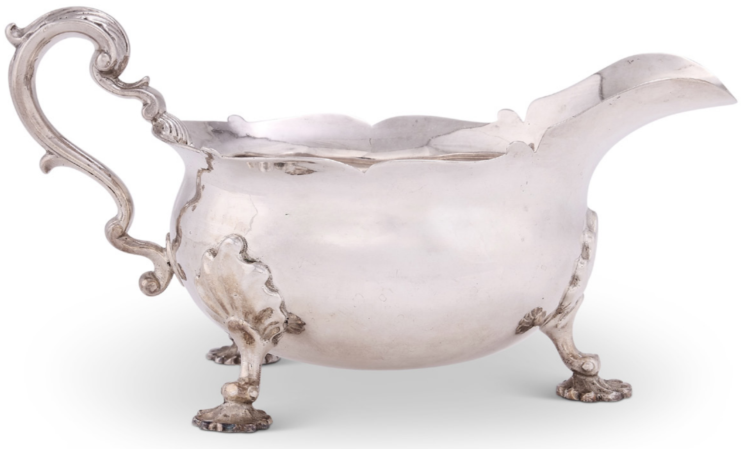


214

A PAIR OF WILLIAM IV SILVER CASTERS, EDWARD BARNARD & SONS, LONDON, 1830

each ribbed baluster body showing traces of gilding and engraved with a coat of arms and a crest above a chased band of acanthus leaves and diaperwork panels to the belly, the neck and cover flat-chased with further acanthus below pierced stylised foliate panels and a flower and leaf cast finial, on openwork cast branch-like feet, 20.5cm high, 832g

£500 - 800



215

A LARGE GEORGE IV SILVER SAUCEBOAT, MAKER'S MARK W?, LONDON, 1823

out of period in George II style, oval with shaped rim, on three shell headed and pad feet, leaf-capped scroll handle, 22cm long, 444g

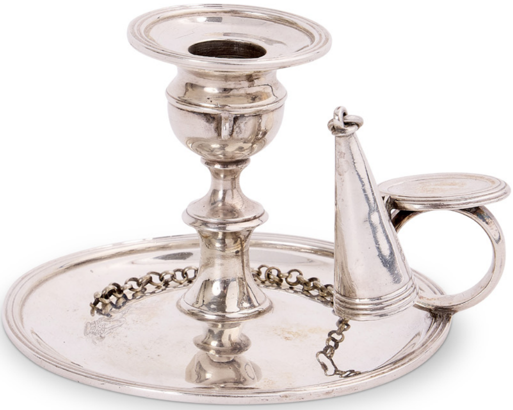
£200 - 300

216

A GEORGE III SILVER CHAMBER TAPERSTICK, EMES & BARNARD, LONDON, 1812

engraved with a crest to the circular well and reeded borders throughout, with pedestal urn sconce complete with detachable nozzle and chain to conical extinguisher resting on the finger-ring, 10cm long, 131g

£120 - 180



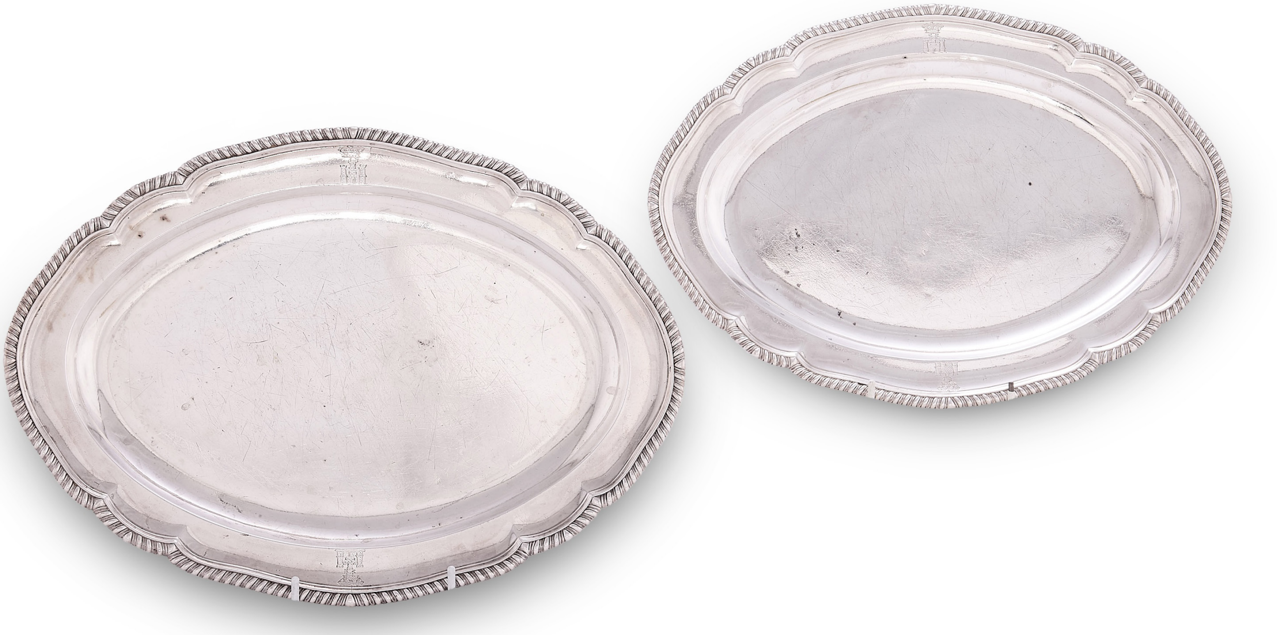
217

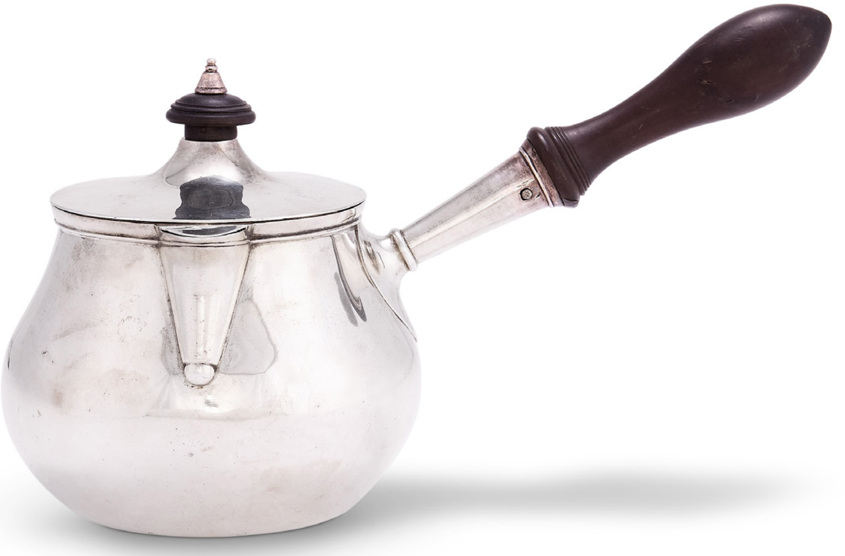
A PAIR OF GEORGE III SILVER MEAT DISHES, WAKELIN & GARRARD, LONDON, 1795

shaped oval, each slightly later engraved twice below the gadroon rim with the crest (a tower surmounted with a chaplet of laurel) of Hill of Hawkestone, Shropshire, under a baron's coronet, each engraved to underside with numbers and scratch weights 'No.9 / 30=6' and 'No.10 / 29=16', 35.5cm long, 1808g

Provenance: General Rowland Hill, 1st Viscount Hill GCB GCH (1772-1842), engraved after he became Baron Hill of Almarez & Hawkestone in 1814 and before becoming Viscount Hill in 1842; Christie's, London, 22 February 2005, lot 398

£1,500 - 2,500





218

AN INDIAN COLONIAL SILVER SAUCEPAN AND COVER, HIPPOLITUS POIGNAND, CALCUTTA, CIRCA 1800

plain bulbous body with lidded spout with strainer to interior set at right angles to the turned wood handle, the cover rising to the wood mounted finial, 29cm long, 703g all in

Provenance: with S.J. Shrubsole, London, 1992

Hippolitus Poignand (1761-1805) was born on Jersey and is thought to have worked on the island as a silversmith during the 1780s, marrying Margaret Bride in London shortly before moving to establish a silver business in Calcutta in 1793 until his death in the city and subsequent burial in its French cemetery (or Tiretta's Burial Ground as known at the time).

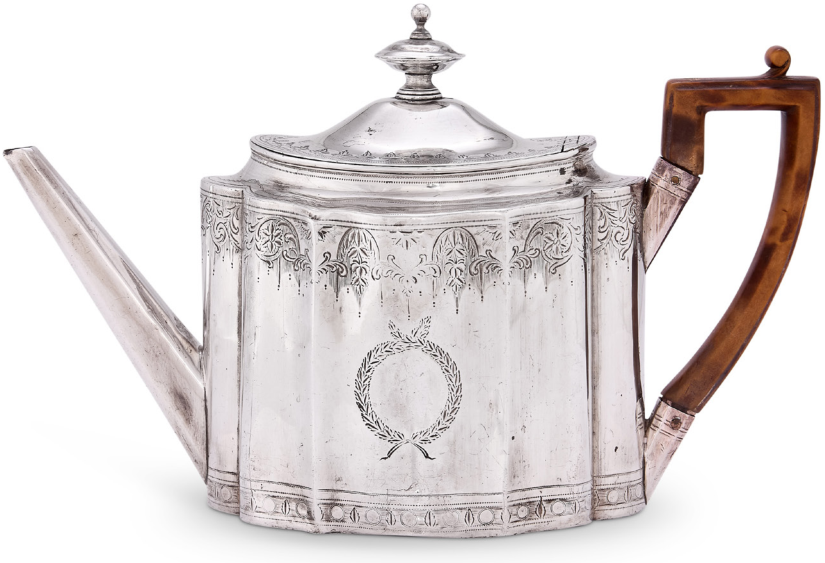
£800 - 1,200

219

A GEORGE III SILVER TEAPOT, JOSEPH SCAMMELL, LONDON, 1795

shaped oval, straight sides and domed flush-hinged lid with foliate bright-cut and wrigglework borders, additionally with two laurel wreaths, one vacant, one with scrolled initials, 27.5cm long, 487g including fruitwood handle

£200 - 300



220

A GEORGE III SILVER SNUFFERS TRAY, JOHN CARTER, LONDON, 1770

waisted oblong, the gadroon rim interrupted by a shell above each of the four ball-and-claw feet, with leaf-capped handle, 18cm long; together with **a pair of George III silver snuffer scissors**, sprung handles, with gadrooning and shell and foliate motifs overall, on three waisted and bun supports, Wilkes Booth, London, 1807, 18.5cm long; 315g including steel edge to scissors (2)

£300 - 500

221

A GEORGE III SILVER BACON DISH, JOHN PAYNE, LONDON, 1771

rectangular, engraved with a crest flanked by floral sprays, gadroon rim, 24cm across end loop handles, 304g

£200 - 300

222

A PAIR OF GEORGE III SILVER VEGETABLE DISHES, CHARLES FREDERICK KANDLER, LONDON, 1762

cushion shaped, each engraved below the gadroon rim with the crest of Finch within the Order of the Garter motto under an earl's coronet, 26cm long, 1618g

Provenance: Daniel Finch, 8th Earl of Wichilsea and 3rd Earl of Nottingham (1689-1769), who succeeded to the titles upon the death of his father in 1730. He was MP for Rutland and Comptroller of the Royal Household from 1725 until 1730. He was made a Kight of the Order of the Garter in 1752. He was married twice but died without male issue.

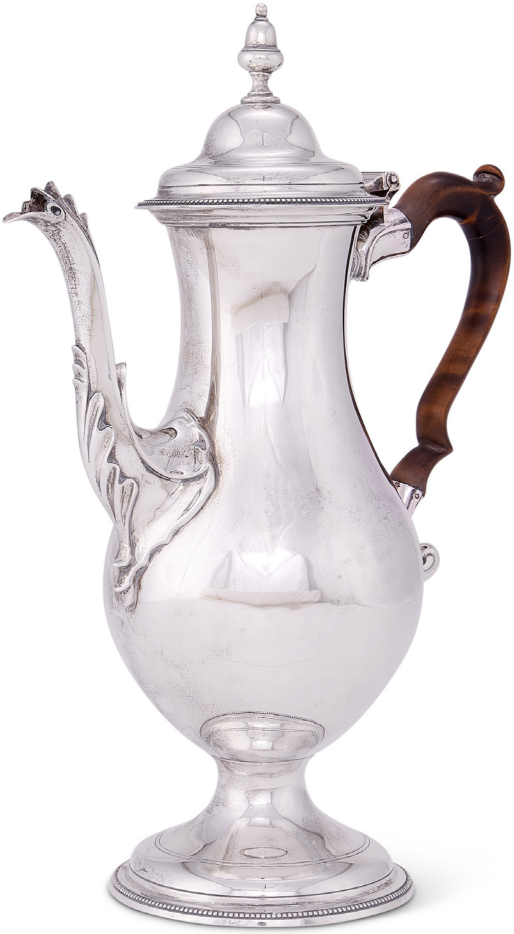
£1,200 - 1,800

223

A GEORGE III SILVER COFFEE POT, PROBABLY JOSEPH STEWARD, LONDON, 1781

the plain baluster body on short pedestal, with beaded rims, cast spout and domed lid with acorn finial, wood handle, 30.5cm high, 842g all in

£600 - 800



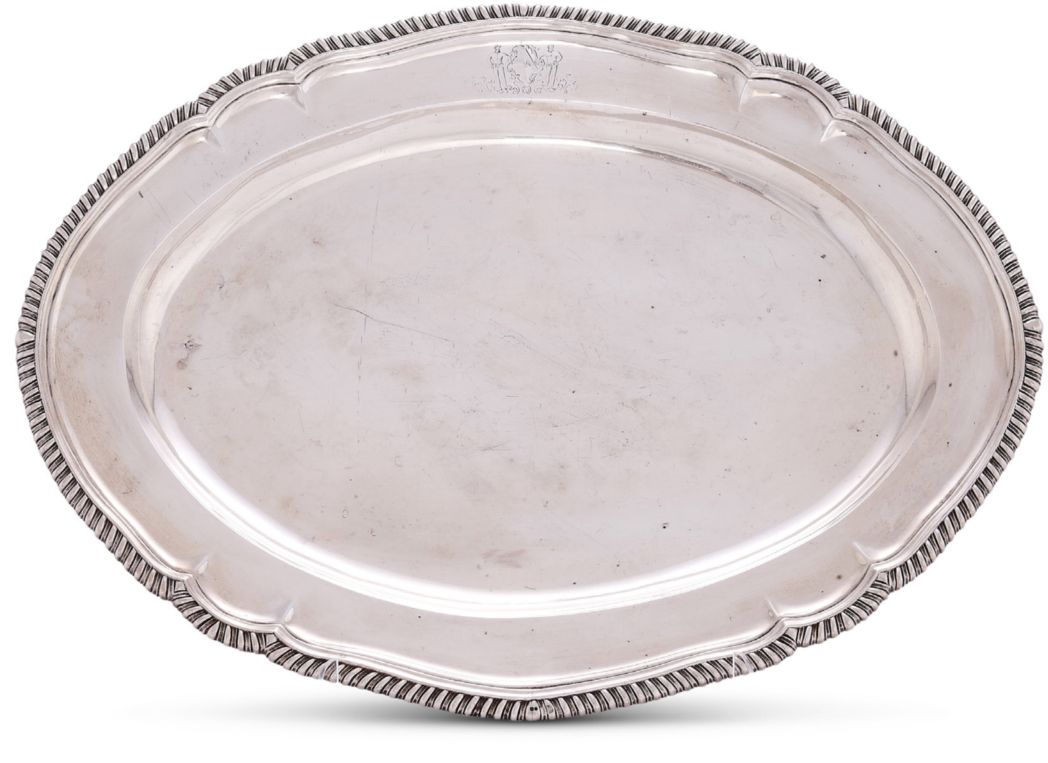
224

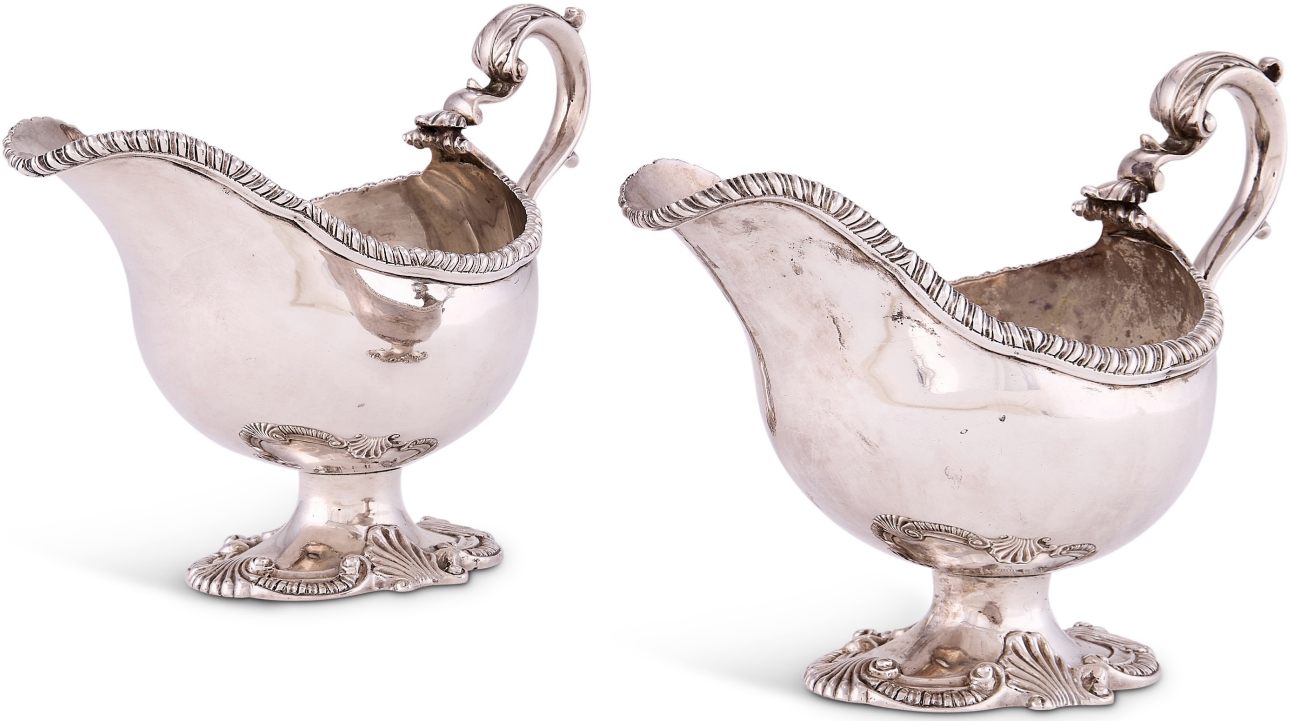
A GEORGE III SILVER MEAT DISH, WILLIAM PITTS, LONDON, 1788

shaped oval, later engraved with the coat of arms of Menzies impaling Norton below the gadroon rim, underside later engraved 'G.C.M.', 56cm long, 2785g

Provenance: the arms and initials are those of Lady Menzies (d.1877), widow of Sir Neil Menzies of that Ilk (1780-1844, 6th Bt.), who succeeded to the title upon the death of his father in 1813 and who had married secondly, on 3 December 1816, Grace Conyers Charlotte, elder daughter of the Hon. Fletcher Norton (1744-1820); sold Christie's, Edinburgh, 26 May 1998, lot 123.

£1,500 - 2,500



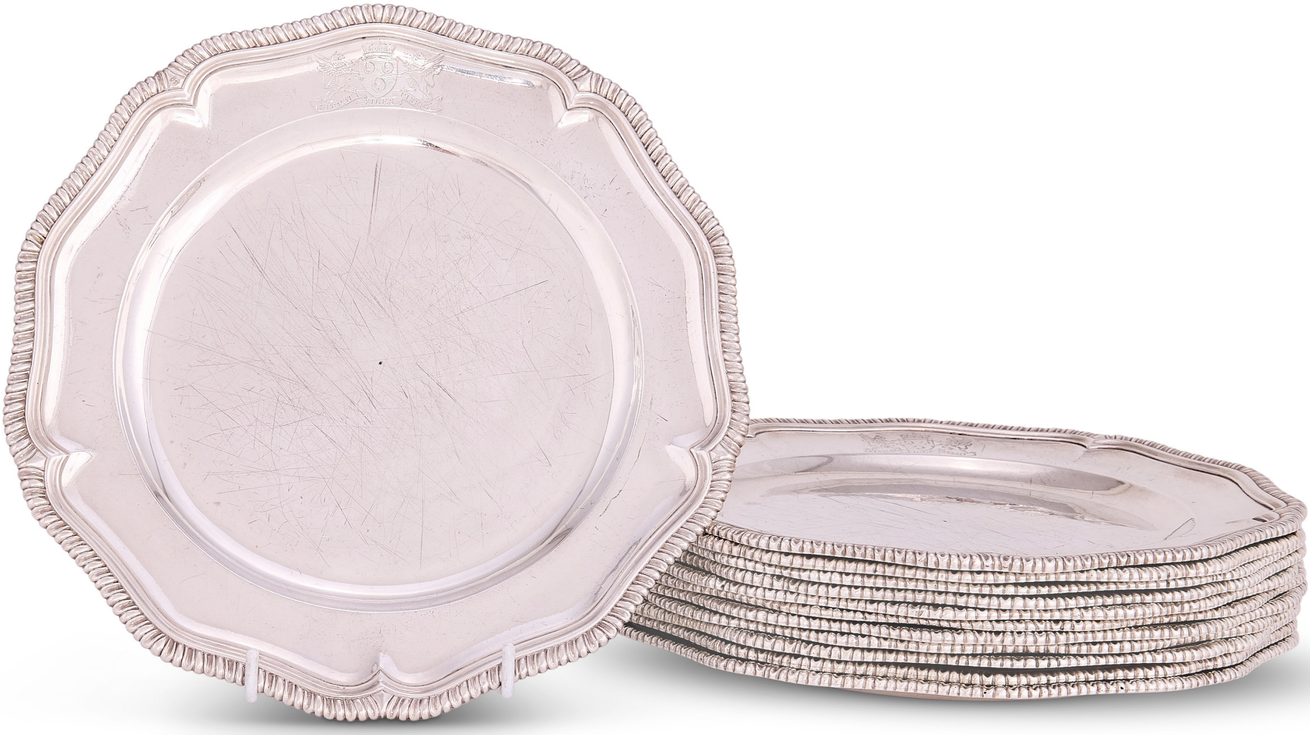


225

A PAIR OF GEORGE III SILVER SAUCEBOATS, MAKER'S MARK IB/WB (GRIMWADE 3626), LONDON, 1765

with gadroon rims and on short pedestal feet cast with further gadrooning interrupted by shells, with leaf-capped scroll handles, 19.5cm long, 906g

£1,500 - 2,500



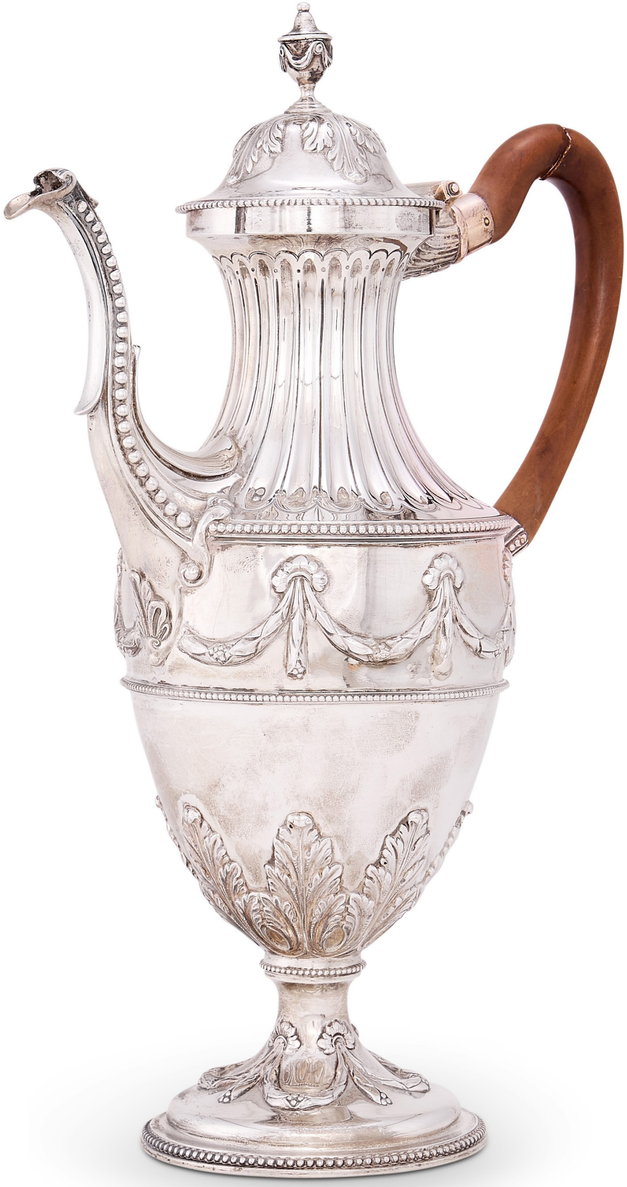
226

A SET OF TWELVE GEORGIAN 'DUTY DODGER' SILVER DINNER PLATES, PROBABLY LONDON THIRD QUARTER 18TH CENTIURY

shaped circular, engraved with an achievement of arms below the gadroon rim, each later stamped with small London Assay Office sterling marks for 1990 in the gadrooning, undersides with scratch weights and late 17th century London marks, various maker's, 1668-87, 24.5cm diameter, 6579g

Provenance: the arms are those of Ryder, Barons Harrowby of Harrowby, Lincolnshire, for the politician Nathaniel Ryder (1735-1803), who was MP for Tiverton between 1756 and 1776. He was raised to the peerage in the latter year, later serving as Deputy Lieutenant of Staffordshire and Lincolnshire. He married Elizabeth (d. 1804), daughter of the Right Rev. Richard Terrick, Bishop of London, in 1762. Lord Harrowby was succeeded by his elder son, Dudley (1762-1847), who in 1809 was created Earl of Harrowby.

£4,000 - 6,000

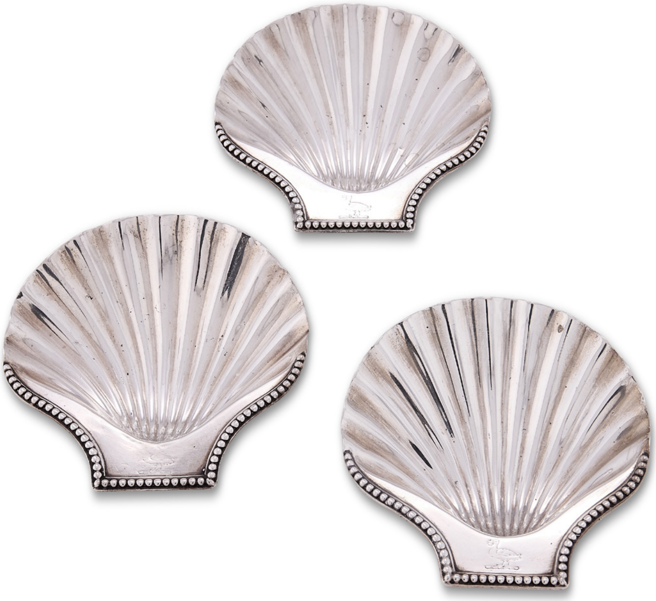


227

A GEORGE III SILVER COFFEE POT, CHARLES WRIGHT, LONDON, 1777

of Neo-classical pedestal urn shape applied with beaded borders between chased bands of laurel swags and acanthus, the neck fluted, the cast spout with beaded edge, the domed lid topped by a drapery-swagged urn finial, damaged wood handle, 35cm high, 1083g all in

£800 - 1,200



228

A SET OF THREE GEORGE III SILVER SHELL DISHES, ANDREW FOGELBERG, LONDON, CIRCA 1770

typical scallop form with beading to top edge and engraved below with a crest, each with two periwinkle feet, two maker's mark only, one unmarked, 10cm long, 238g

£400 - 600

229

A PAIR OF GEORGE III SILVER DISHES AND COVERS, PHILIP NORMAN, LONDON, 1768

cushion shaped, each cover probably somewhat later engraved with a crest and a coat of arms flanking the centrally applied loop handle, the bases centrally engraved with same crest and applied with similar loop handles under the gadroon rims, 27cm long, 1704g

The arms are those of Cullum with Payne in pretence.
Probably originally part of a large service almost certainly supplied to the client by Parker & Wakelin, with whom Philip Norman is known to have been associated.

£1,500 - 2,500

230

A SET OF THREE GEORGIAN SILVER-MOUNTED COWRIE SHELL SALT CELLARS, UNMARKED, PERHAPS SCOTTISH, LATE 18TH CENTURY

each bowl formed from the shell and mounted with a fluted rim and three shell-headed pad feet, with three clear glass liners, 7cm long

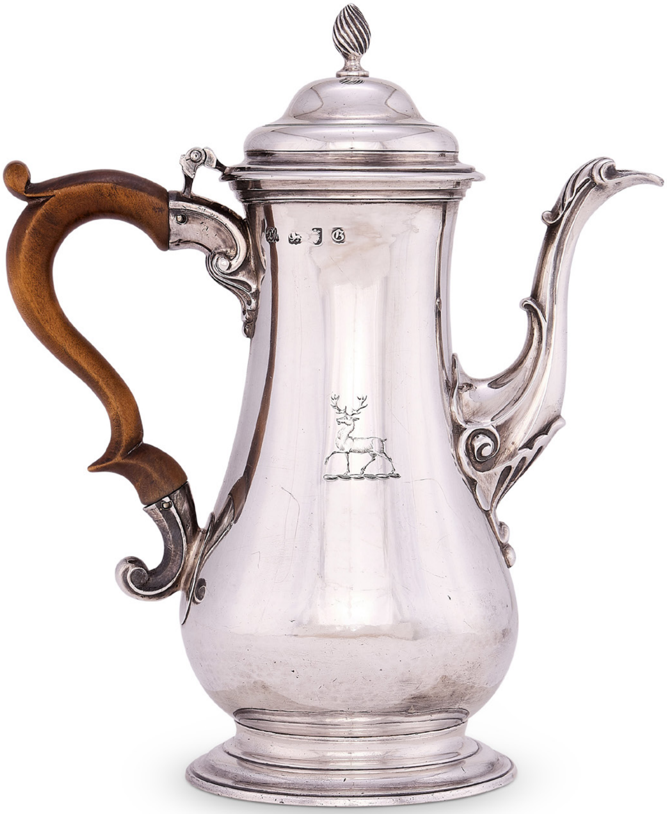
£300 - 500

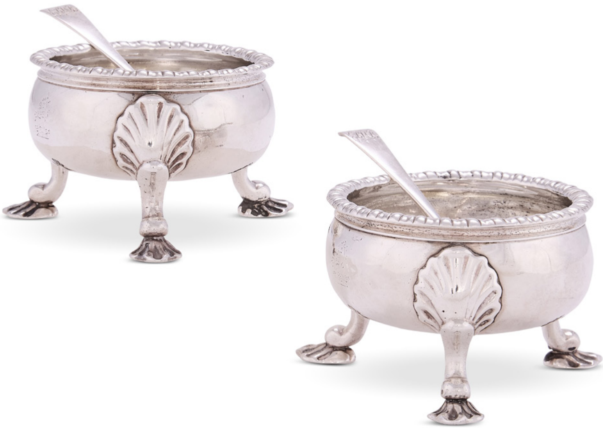
231

A GEORGE III SILVER COFFEE POT, WILLIAM GRUNDY, LONDON, 1762

baluster, engraved with a crest, with wrythen knop and cast scroll spout, 23.5cm high, 705g including wood handle

£500 - 700



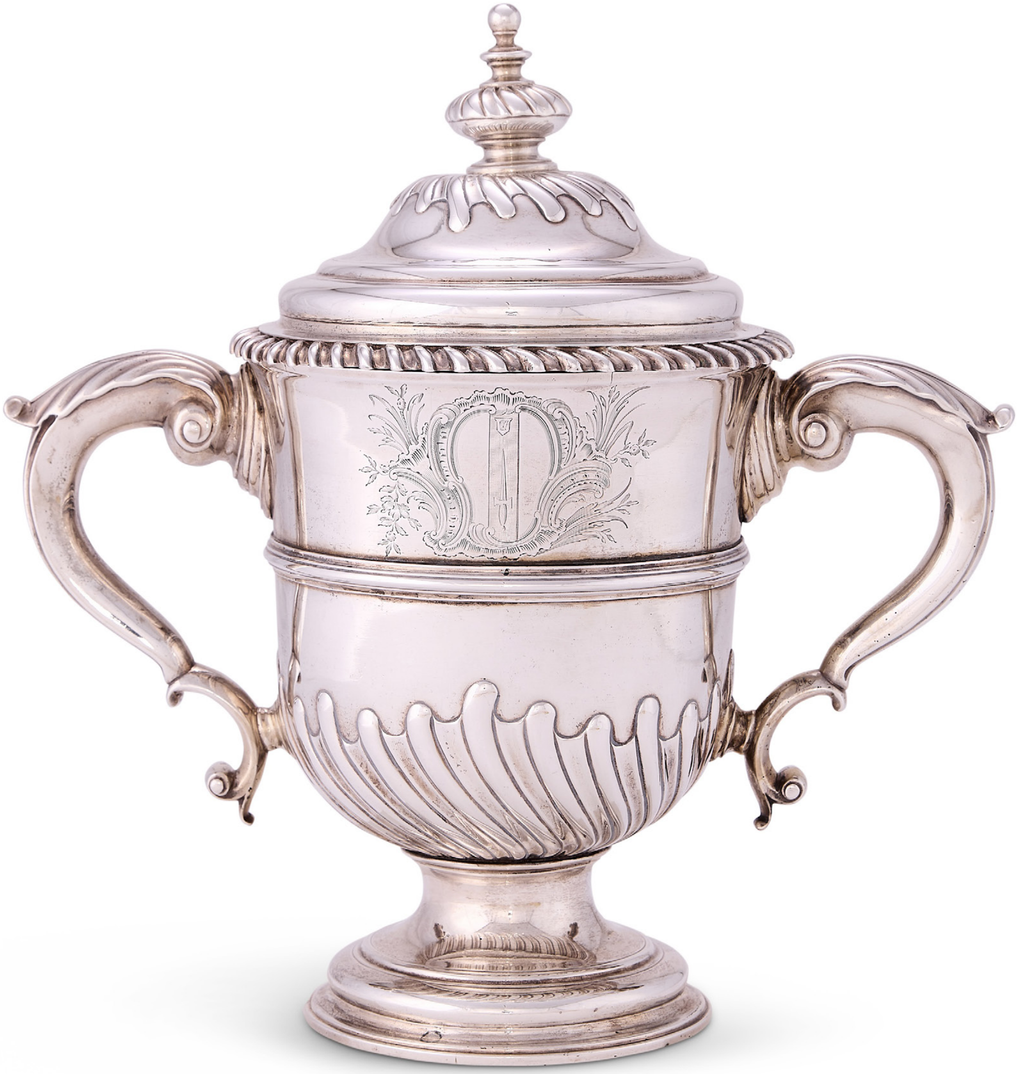


232

A PAIR OF GEORGE II SILVER SALT CELLARS, DAVID HENNELL, LONDON, 1754

cauldron form, engraved with a crest below gadroon rim, each on three shell headed and pad feet, 7.5cm diameter; together with **a pair of George III silver salt spoons,** Old English pattern, with scrolled initials, Crossley & Smith, London, 1807; 306g (4)

£200 - 300



233

A GEORGE II SILVER CUP AND COVER, DANIEL PIERS, LONDON, 1754

the body with applied girdle, chased below with bat's-wing fluting and engraved above with a coat of arms to one side and a crest to the other, both within Rococo foliate cartouches, on a short pedestal foot and with leaf-capped scroll handles and a gadroon rim, the cover and bun finial similarly fluted, 28.5cm high, 1778g

The arms are those of Sir John Nelthorpe, 6th Bart.

Provenance: Sir John Nelthorpe Bt. (1744-1799); thence by family descent until the sale by the executors of Lt.-Col. Roger Sutton-Nelthorpe (1918-2000) of selected contents from Scawby Hall, Lincolnshire, at Sotheby's, London, 11 April 2002, lot 200, where acquired by the vendor.

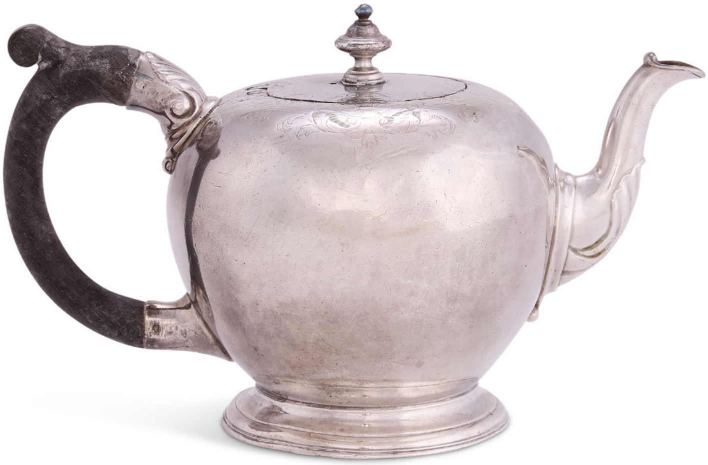
£2,000 - 3,000

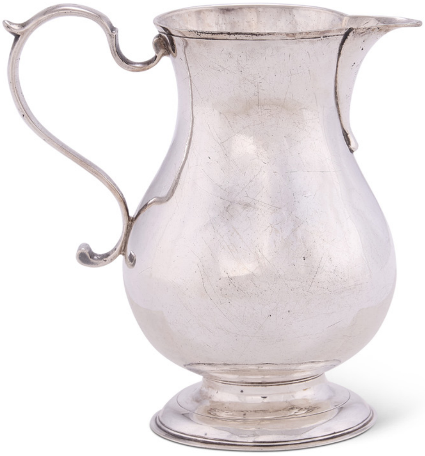
234

A GEORGE II SILVER 'BULLET' TEAPOT, MAKER'S MARK ONLY, GURNEY & COOK, LONDON, CIRCA 1740

typical almost spherical form, engraved to rim and flush-hinged lid with a band of foliate shells and strapwork, leaf embellished spout and handle mount, 19cm long, 428g including wood handle

£600 - 900





235

A GEORGE II SILVER CREAM JUG, BENJAMIN WEST, LONDON, 1743

plain baluster, 8.5cm high, 71g

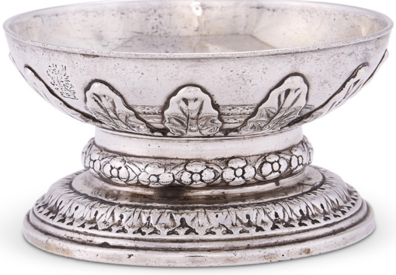
£300 - 400

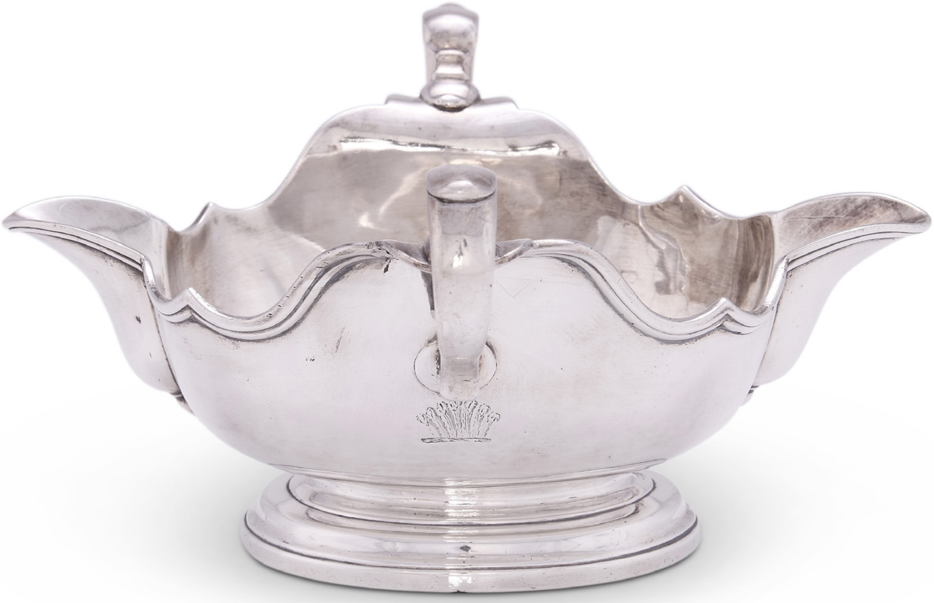
236

A GEORGE II SILVER SALT CELLAR, ANNE TANQUERAY, LONDON, 1727

the shallow bowl with traces of gilding, engraved to exterior with a crest above an applied band of leaves, the short pedestal applied with a band of flowerheads, the foot cast with a band of formal leaves, 9cm diameter,

£400 - 600



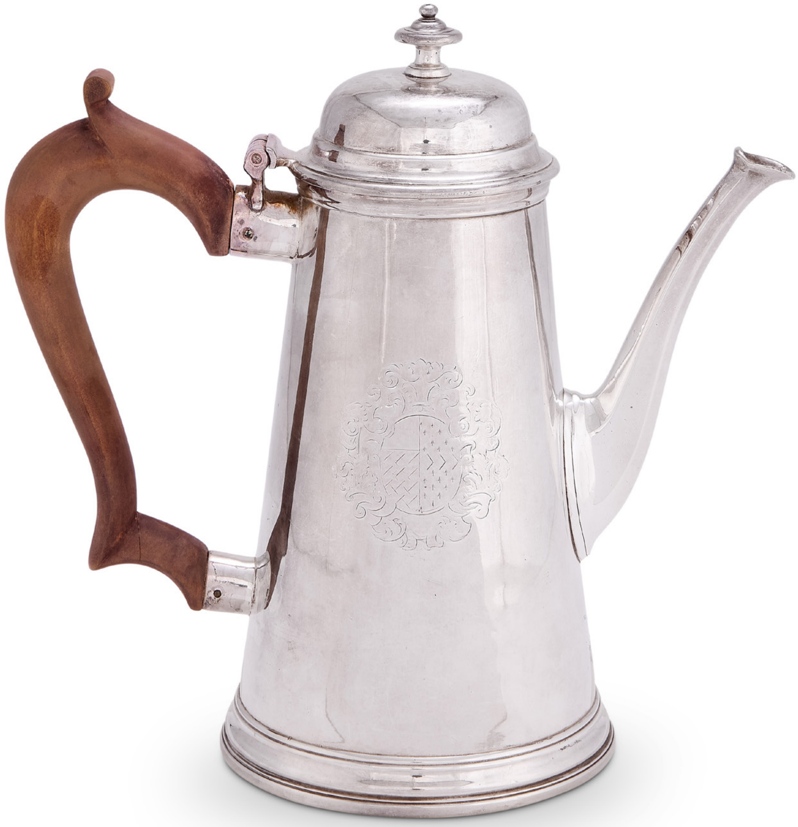


237

A GEORGE I SILVER SAUCEBOAT, JAMES FRAILLON, LONDON, 1725

double lipped oval form, with applied moulding to the waved rim and engraved below each scroll handle with a crest, on ribbed piédouche, Britannia standard, 21cm long, 498g

£2,000 - 3,000

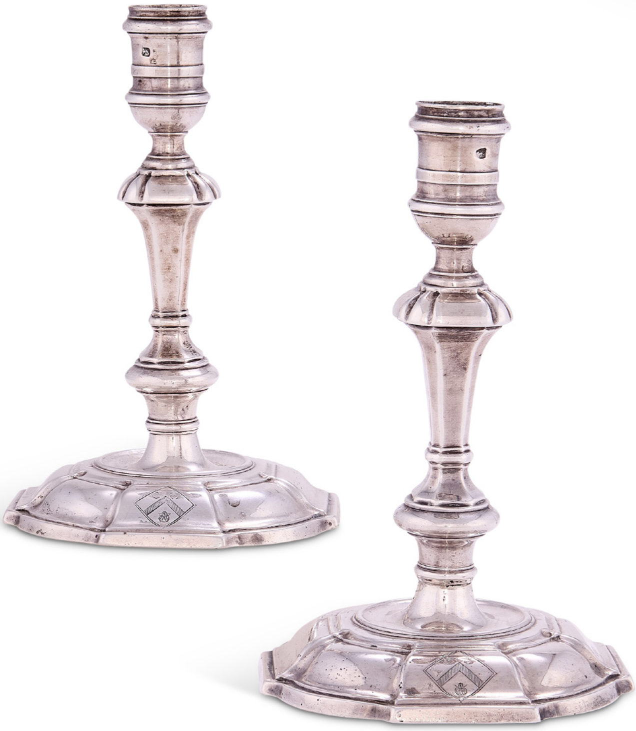


238

A GEORGE I SILVER COFFEE POT, GABRIEL SLEATH, LONDON, 1723

the tapering cylindrical body engraved with a coat of arms in a foliate cartouche, with rim foot, domed lid with bun finial and octagonally faceted slightly curved spout, 22cm high, 725g including wood handle

£1,500 - 2,500



239

A PAIR OF GEORGE II SILVER CANDLESTICKS, GAWEN NASH, LONDON, 1736

the shaped square bases each engraved with a lady's coat of arms in a lozenge and rising to flared and knopped stems conforming in outline, with girdled cylindrical sconces, 16.5cm high, 716g

The arms are those of Tancred of Boroughbridge, co. York, perhaps for the widow of Sir Thomas Tancred (3rd Bart. 1665-1744), who had married Elizabeth Messenger (d.1753), daughter of William Messenger of Fountains Abbey, in 1712.

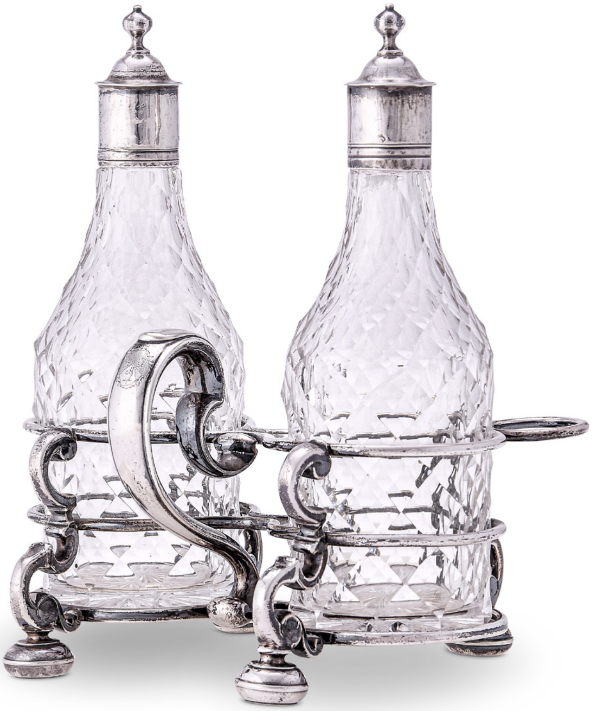
£2,000 - 3,000

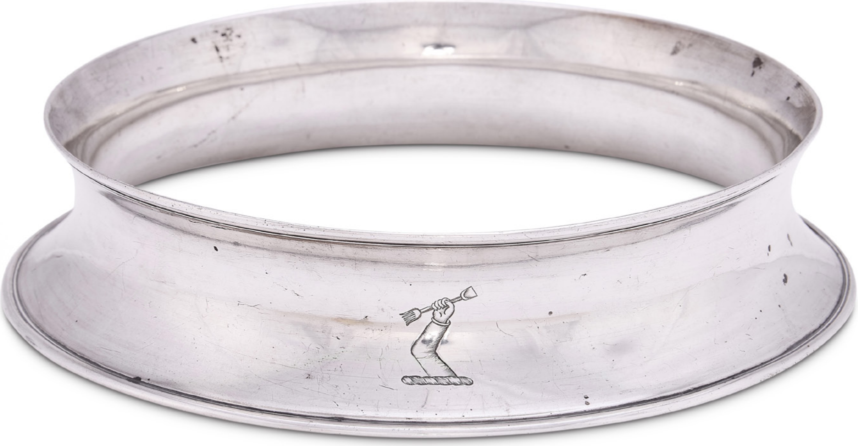
240

A GEORGE I SILVER TWO-BOTTLE CRUET STAND, SIMON PANTIN, LONDON, 1724

the hour-glass shaped stand with two double ring bottle holders, a pair of rings to hold the covers and scroll supports ending in bun feet, the central handle engraved with a coat of arms, with two lozenge cut glass bottles with silver covers, frame 16cm long, 662g excluding glass

£700 - 1,000





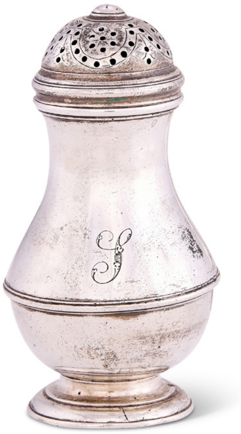
241

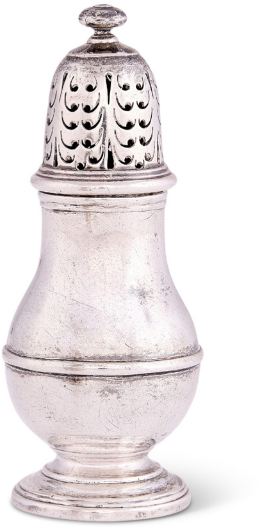
A GEORGE I SILVER DISH RING, MARKS RUBBED AND APPARENTLY NO MAKER'S MARK, LONDON, PROBABLY 1721

circular, reeded rims, the waisted sides later engraved with a crest, 20.5cm diameter, 427g

For another dish ring of this very rare form, marked for Gabriel Sleath, 1717, see Christie's, New York, 20 October 1997, lot 331

£800 - 1,200





243

242

A GEORGE I SILVER BUN PEPPER, EDWARD GIBBON, LONDON, 1727

the baluster body later engraved with a scrolled S above the girdle, domed cover, 9.2cm high

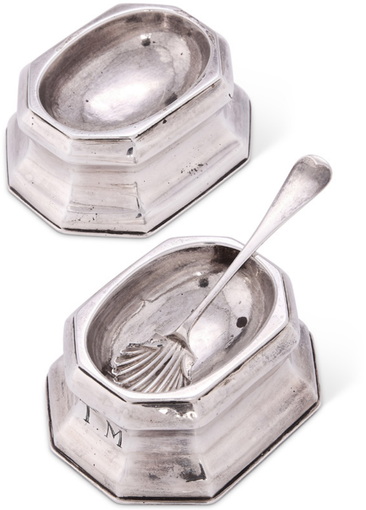
£120 - 180

243

A GEORGE I SILVER SMALL CASTER, SIMON PANTIN, LONDON, 1720

girdled baluster, cover with bun finial, Britannia standard, 11cm high, 125g

£150 - 250



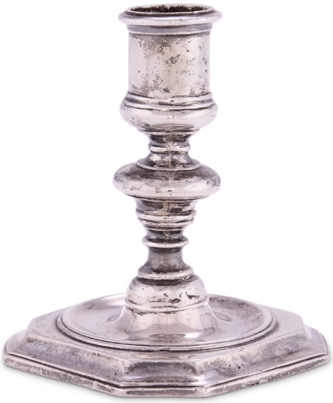
244

244

A PAIR OF GEORGE I SILVER TRENCHER SALTS, JAMES ROOD, LONDON, 1719

baluster elongated octagonal, Britannia standard, 8cm long; together with **a Georgian silver salt shovel**, Old English pattern with shell bowl, twice stamped indecipherable maker's mark only, mid 18th century; 123g (3)

£300 - 500



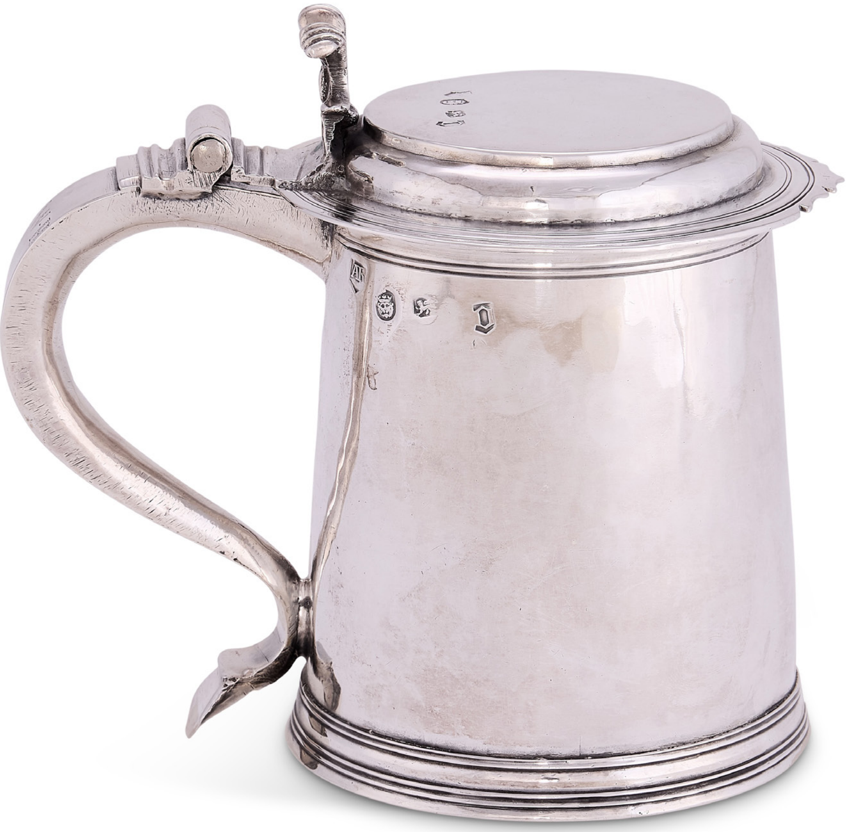
245

245

A SILVER DESK CANDLESTICK, UNMARKED, PROBABLY ENGLISH CIRCA 1700

the cut-cornered square base with well rising to a knopped stem and cylindrical sconce, 9.5cm high, 145g

£300 - 500

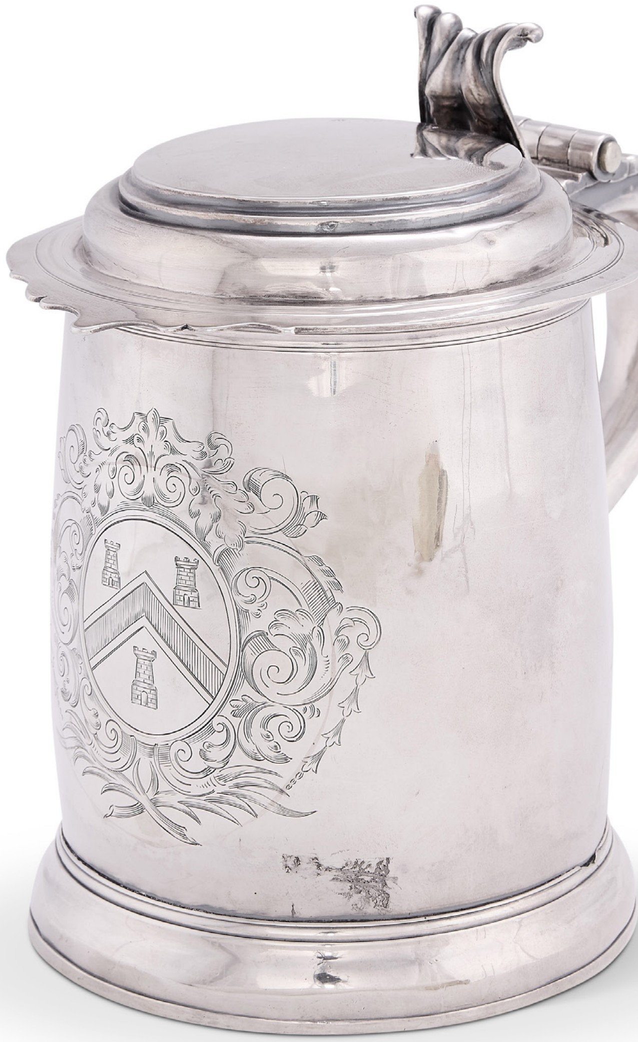


246

A WILLIAM & MARY SILVER TANKARD, MAKER'S MARK AR, PERHAPS ALEXANDER ROOD, LONDON, 1691

slightly tapering cylindrical, with reeded borders, the lid with bifurcated screw thumbpiece, the scroll handle engraved with hatched initials 'W-H', 15.5cm, 591g

£3,500 - 4,500



247

A QUEEN ANNE SILVER TANKARD, JOHN SUTTON, LONDON, 1704

the cylindrical body later engraved with a coat of arms in a foliate cartouche, the lid with bifurcated thumbpiece, 19.5cm high, 889g

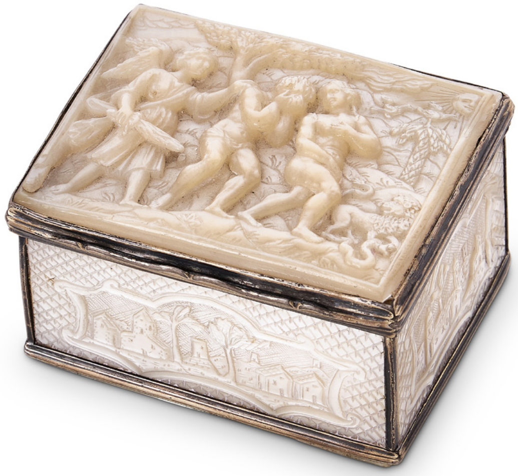
£3,000 - 4,000

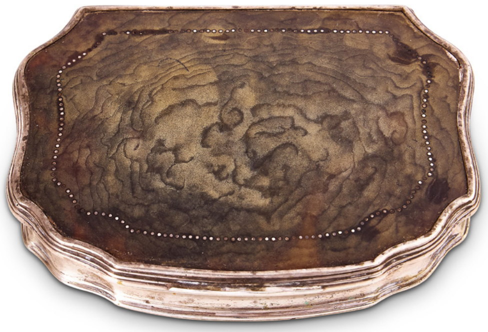
248

A SILVER-GILT AND MOTHER-OF-PEARL PANELLED SNUFF BOX, DUTCH, 2ND QUARTER 18TH CENTURY

the lid with a possibly earlier relief carved panel of The Expulsion of Adam & Eve, the base with a low relief port scene, the sides with further cityscapes in cartouches on scalework grounds, with reeded hinge and base mounts, simple corners and a gilt lined interior, 7cm long

£500 - 800





249 ◉

A TORTOISESHELL AND SILVER SNUFF BOX, UNMARKED, POSSIBLY GERMAN, CIRCA 1740

cartouche shaped, the tortoiseshell lid with a border of piqué point, with reeded hinge mount and base rim, interior base gilded, 7.3cm long

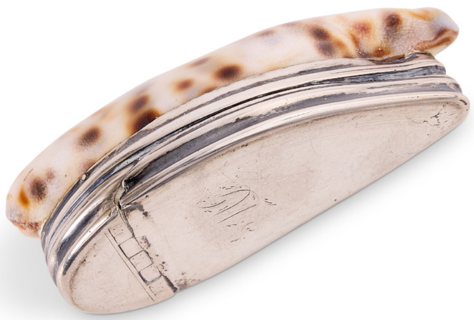
£150 - 250

250

A GEORGE III SILVER-MOUNTED COWRIE SHELL SNUFF BOX, ENGLISH OR SCOTTISH, CIRCA 1800

with reeded mounts and flat top flush-hinged to the side and engraved with worn initials, 7.5cm long

£70 - 100

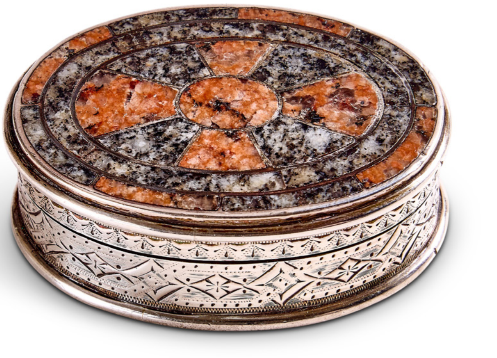


251

A GRANITE-MOUNTED SILVER SMALL BOX, UNMARKED, PROBABLY SCOTTISH, CIRCA 1800

oval, the lid set in pink and grey polished granite with an alisee (or Celtic) cross motif and border, the sides covered in strapwork bright-cutting, the base with a vacant oval cartouche surrounded by a similarly engraved band, gilt interior, 4.9cm long

£250 - 350

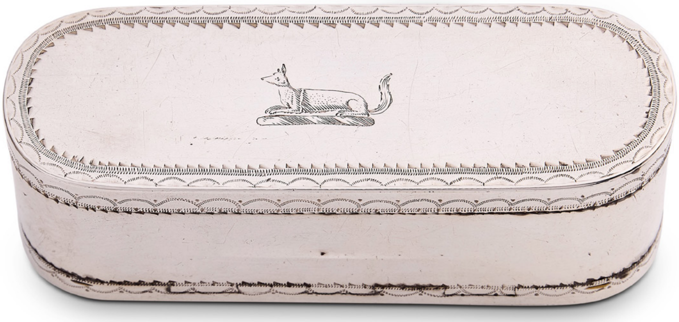


252

A GEORGE III SILVER DOUBLE SNUFF BOX, ROBERT NASH, LONDON, 1787

oblong, with bright-cut wrigglework borders, one lid engraved with a crest, the other with scrolled initials FD, with flush hinges to gilt interiors of differing depths, 8.9cm long

£300 - 500

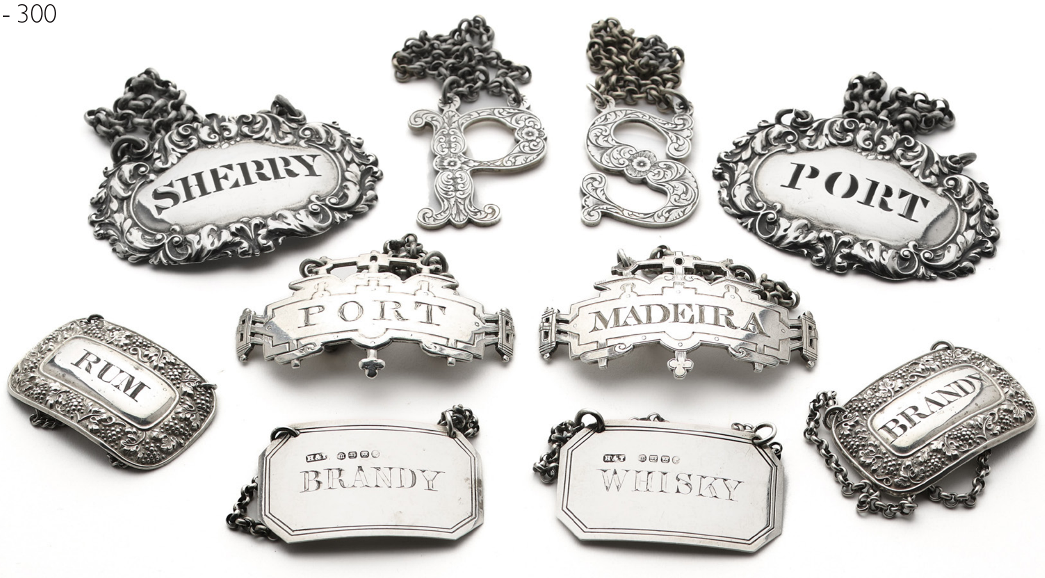


253

FIVE PAIRS OF GEORGIAN AND VICTORIAN SILVER WINE LABELS

all with chains, one oblong pair stamped with a grape-laden vine border around inscriptions for RUM and BRANDY, John Thropp, Birmingham, 1825, one pair shaped oval with foliate border and pierced for SHERRY and PORT, Reilly & Storer, London, 1833, one pair as stylised openwork straps inscribed for PORT and MADEIRA, Rawlings & Summers, London, 1845, one pair foliate engraved shaped initials 'P' and 'S', Rawlings & Summers, London, 1858, and one canted rectangular pair reeded and inscribed WHISKY and BRANDY, Hilliard & Thomason, Birmingham, 1886 (10)

£200 - 300



254

255

254

A GEORGE III SILVER NUTMEG GRATER, SAMUEL PEMBERTON, BIRMINGHAM, 1802

oval, bright-cut wrigglework and foliate engraved, the lid with a vacant wreath opening to the metal rasp, base hinging open as a nutmeg container, 3.5cm long

£200 - 300

255

A GEORGE III SILVER SNUFF BOX, JOHN SHAW, BIRMINGHAM, 1809

oblong with waisted sides, the lid flush-hinged to one short side and engraved with a crest above J.T. in a garter, gilt interior, 6.5cm long

£120 - 180

256

256

A GEORGE IV SILVER VINAIGRETTE, EDWARD SMITH, BIRMINGHAM, 1826

pocket watch shaped, the lightly domed front and back with concentric engine-turning and a vacant cartouche, foliate decorated sides and hinged bow, hinging open to a gilt interior with scroll foliate pierced and engraved hinged grille, 5cm long

£120 - 180

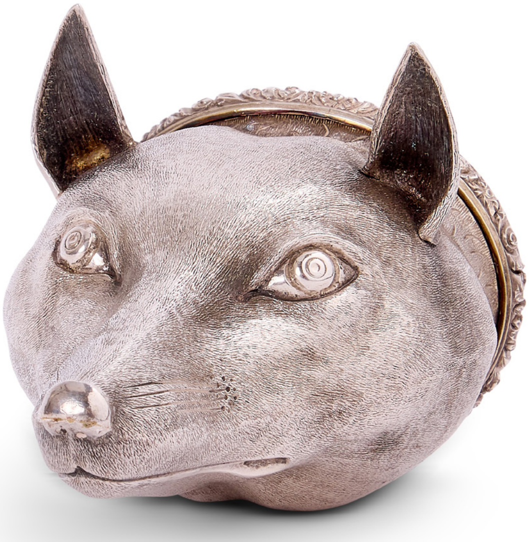
257

257

A GEORGE IV SILVER VINAIGRETTE, THOMAS SHAW, BIRMINGHAM, 1828

rectangular, the lid cast with an Arcadian scene of a seated flautist charming various animals, with foliate borders, reeded canted sides and engine-turned base, gilt interior with pierced and engraved scroll foliate grille, 4.7cm long

£100 - 200



258

A WILLIAM IV SILVER 'FOX MASK' SNUFF BOX, JOSEPH WILLMORE, BIRMINGHAM, 1835

the head modelled with alert expression and finely matted, the oval lid engine-turned around a vacant rectangle and with foliate rim, gilt interior, 8.5cm long

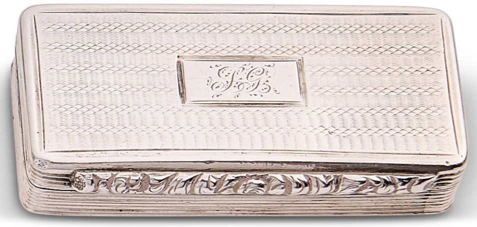
£1,200 - 1,800

259

A WILLIAM IV SILVER SNUFF BOX, WILLIAM SIMPSON, BIRMINGHAM, 1833

rectangular, with engine-turned top and base and reeded sides, lid with rectangle initialled SG and applied foliate thumbpiece, gilt interior, 5.8cm long

£100 - 150



260

A WILLIAM IV SILVER NUTMEG GRATER, THOMAS EDWARDS, LONDON, 1837

plain cylindrical, with hinged lid and side panel hinged from the the base to reveal the metal rasp, 6cm long

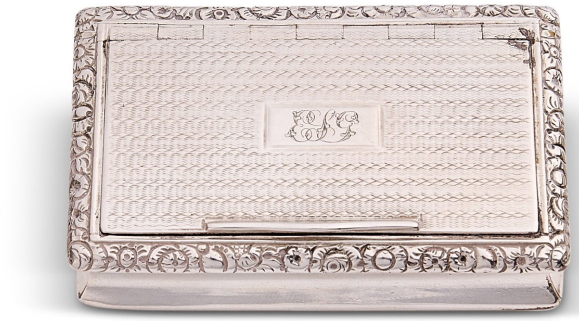
£150 - 250

261

A GEORGE IV SILVER SNUFF BOX, JOSEPH WILLMORE, BIRMINGHAM, 1822

rectangular with waisted sides and foliate rim, the flush hinged lid with rectangle initialled ESG, engine-turning to lid and base, gilt interior, 6.4cm long

£120 - 180

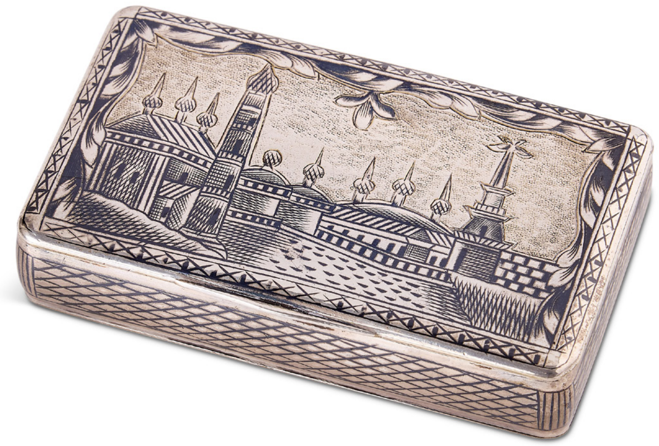


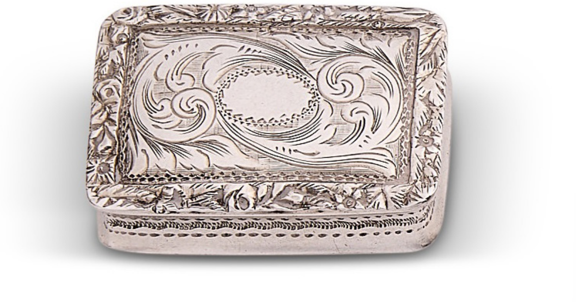
262

A RUSSIAN PARCEL-GILT-SILVER AND NIELLO SNUFF BOX, MAKER'S MARK INDECIPHERABLE, MOSCOW, 1839

rectangular, the lid niello decorated with views of the Kremlin, the base also with the Minin and Pozharsky Monument, the sides with trelliswork, gilt interior with later inscription to lid, 875 standard, 7.5cm long

£300 - 400





263

A VICTORIAN SILVER VINAIGRETTE, NATHANIEL MILLS, BIRMINGHAM, 1846

rectangular, with bright-cut engraved decoration, the lid with vacant oval and applied foliate border, the gilt interior with scroll foliate pierced and engraved grille, 3.2cm long

£80 - 120

264 (illustrated online)

A VICTORIAN SILVER BOATSWAIN'S CALL (OR BOSUN'S WHISTLE), HILLIARD & THOMASON, BIRMINGHAM, 1867

typical form, with crowned anchor to the barrel and wrigglework decoration, with a suspension ring, 10cm long; together with **two Victorian silver whistles, both London,** one of tapering form stamped with a bird, scrolls and foliage, Thomas Johnson, 1873, 7cm long excluding suspension ring, the other plain excepting an engraved B below a Viscount's coronet, with screw top, H.W. & L. Dee, 1874, 5cm long excluding suspension ring (3)

£150 - 250

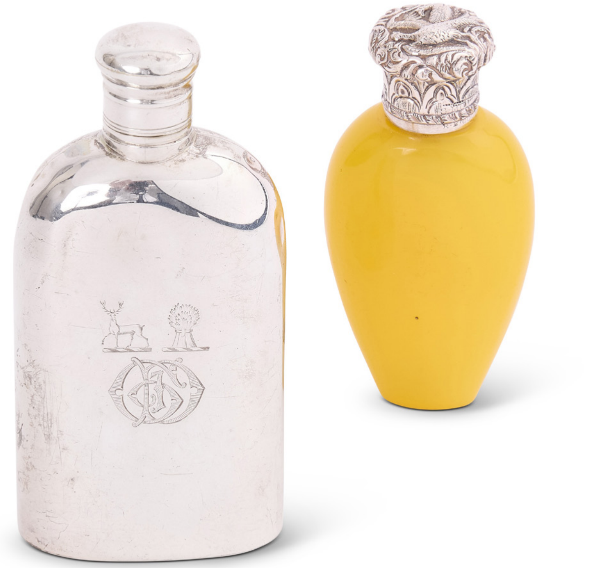
265

TWO VICTORIAN FLASKS, BOTH LONDON, CIRCA 1845 / 1867

the earlier scent flask of opaque yellow tapering ovoid glass, the screw-on silver cover with a Cooper's patent glass ball stopper, raised with a pair of pheasants above foliage, inscribed 'S. MORDAN & Co. MAKERS / R.B. COOPER PATENT LONDON', S. Mordan & Co., circa 1845, 8.3cm long, the oval section silver flask engraved with two crests above entwined initials GD, with screw-on cover, Thomas Johnson, 1867, 10cm long

A Mordan & Co advert from 1843 sings the praises of Cooper's patent as follows: The advantages derived from this invention are, that the stopper, from its spherical form, can neither stick nor break in the neck; the stopper being glass never corrodes; they are so perfectly air-tight that they will preserve Ether or Ammonia any length of time, and they cause much less trouble in use, the act of removing the cap and stopper being only one operation; they are more durable, from their superiority, both in workmanship and material.

£120 - 180

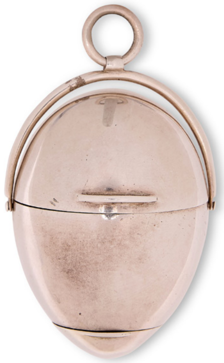


266

A VICTORIAN SILVER 'EGG' COMBINED VINAIGRETTE THIMBLE CASE, THOMAS JOHNSON, LONDON, 1867

plain body with swing handle and suspension ring, hinging open from the middle to a gilt interior with a gallery pierced for pins surrounding the thimble, the base hinging open to a gilt interior with simply pierced and engraved vinaigrette grille, 5.5cm long

£100 - 150

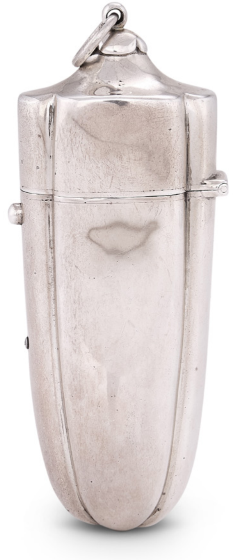


267

A VICTORIAN SILVER SEWING ETUI, H.W. & L. DEE, LONDON, 1875

the plain ribbed and tapering ovoid body hinging open to a fitted interior complete with a pair of scissors, ruler, awl, threader, hook and needle case, 10cm long excluding suspension ring

£150 - 250

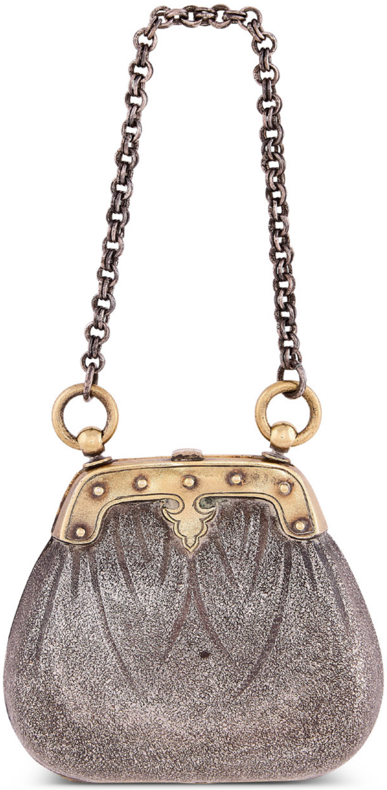


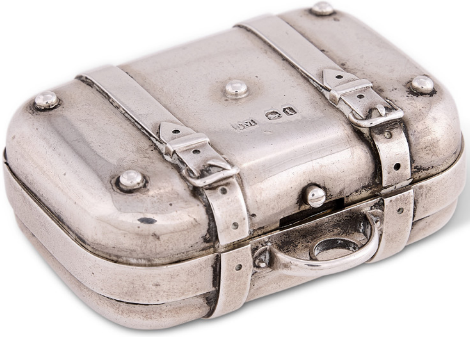
268

A VICTORIAN PARCEL-GILT-SILVER NOVELTY PURSE, RAWLINGS & SUMMERS, LONDON, 1871

realistically modelled as a handbag with matted silver body and gilt hardware below gilt suspension rings and silver chain of double belcher links, hinging open from the base to a blue silk interior of three concertina compartments, 6cm wide

£120 - 180





269

A VICTORIAN SILVER NOVELTY SEWING NECESSAIRE, S. MORDAN & CO., LONDON, 1874

realistically modelled as a studded travelling case with retaining straps, hinging open via a pushpiece to the gilt interior with a hinged half-cylinder forming a needle case and supporting a double cotton reel and thimble, a ribbon reel with cover for threading and a central reel with hollow stem and cover for pins, exterior stamped 'S.MORDAN & Co. / LONDON', 5.2cm long

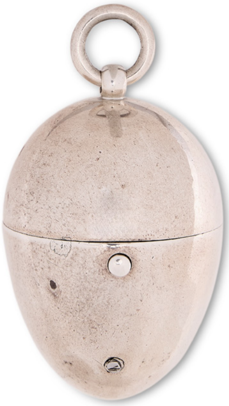
£300 - 400

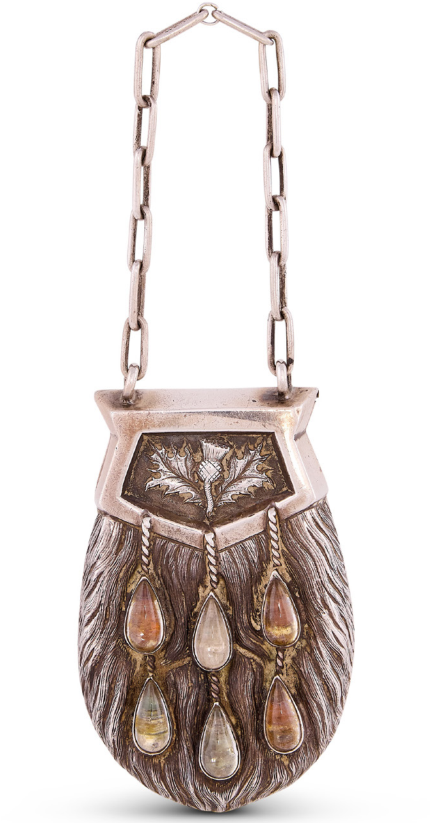
270

A VICTORIAN SILVER 'EGG' SEWING NECESSAIRE, H.W. & L. DEE, LONDON, 1875

plain exterior hinging open via a pushpiece to a gilt interior fitted with gallery for pins surrounding the gilt thimble and detachable double cotton reel, the hollow central stem with cover to form a needle case, exterior inscribed either side of the hinge for the retailer ' JENNER & KNEWSTUB / 33 St JAMES'S St. & 66 JERMYN St.', 4.7cm long excluding suspension ring

£200 - 300





271

A SCOTTISH VICTORIAN SILVER NOVELTY MINIATURE SPORRAN, MACKAY & CHISHOLM, EDINBURGH, 1881

realistically modelled, the 'fur' collet set with six foiled teardrop cabochon crystals hung from the angular cantle chased with a thistle, the flat back with button slide flap to the void interior, on two elongated belcher link chains joined on an associated jump ring, sporran 7.3cm long

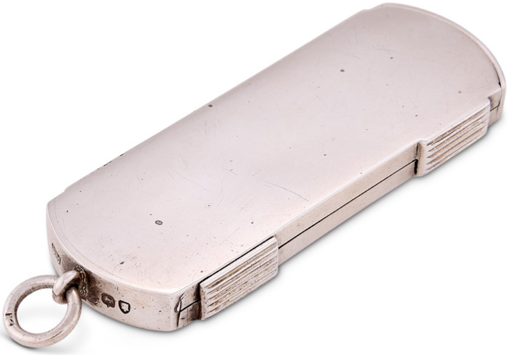
£200 - 300

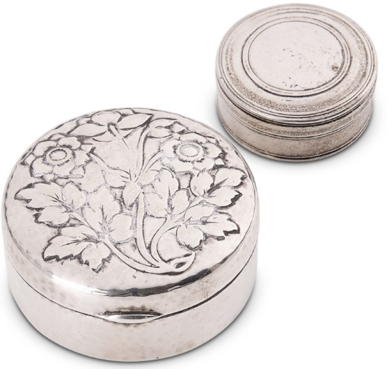
272

A VICTORIAN SILVER 'NOMISMATIKOS PATENT' SOVEREIGN CASE, S. MORDAN & CO. FOR RETAIL BY WILLIAM LUND & SON, LONDON, 1885

plain rectangular with rounded ends, opening to hold six coins, three coins to each side, with steel springs between the retaining bars inscribed '*NOMISMATIKOS* / PATENT No.215910' and for the retailer 'LUND. 57 CORNHILL LONDON', 6.3cm long excluding bale and suspension ring

£200 - 300





273

AN EDWARDIAN SILVER 'BUTTERCUPS' BOX, DEAKIN & FRANCIS, BIRMINGHAM, 1902

in Arts & Crafts taste, circular, hammer finished, the lid raised with a spray of buttercups, gilt interior, 5cm diameter; together with **a small silver pill box and cover, probably Dutch, circa 1900**, reeded circular, with screw-on cover to gilt interior, 3.3cm diameter (2)

£100 - 200

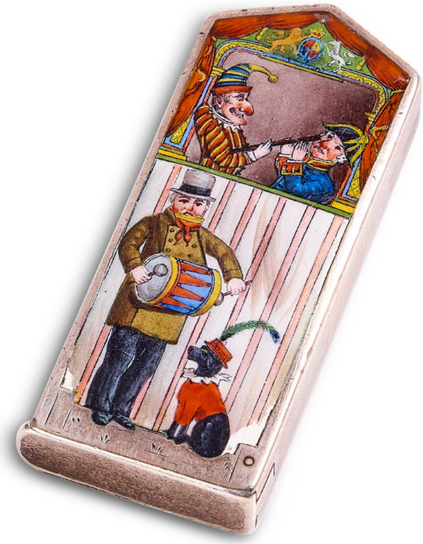
274

A VICTORIAN SILVER AND ENAMEL 'PUNCH & JUDY' VESTA CASE, S. MORDAN & CO., LONDON, 1887

rectangular with one end pointed and ridged for stike, the other end hinged to the match compartment, enamelled to front with a striped booth featuring Mr Punch and the Beadle on the curtained stage beneath the Royal arms and above a busker playing the mouth organ and drums beside the dog Toby, the reverse engraved 'R / *14th. March 1888*' under a Continental baron's coronet, stamped P.O.D.R. No.85810, 8.5cm long

Mordan's registered this design in 1887: a small number of their vesta cases of this pattern have been recorded, all assayed for 1877 and featuring Punch and Judy, unlike this apparently extremely rare variant featuring Punch and the Beadle.

£800 - 1,200

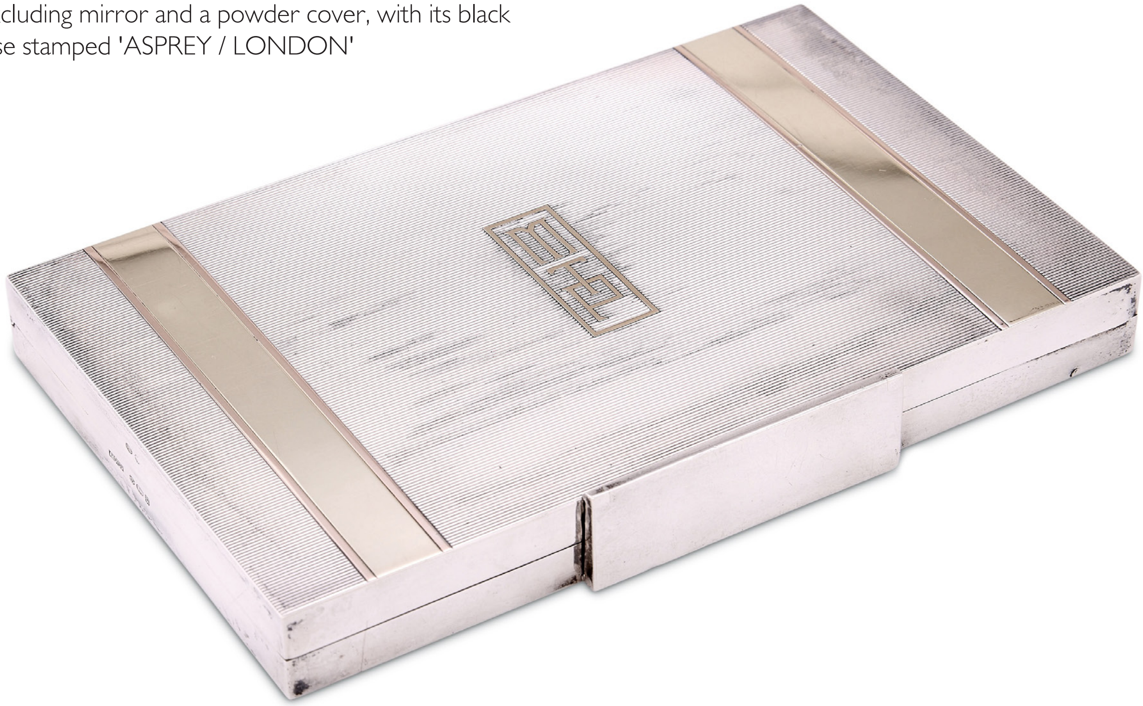


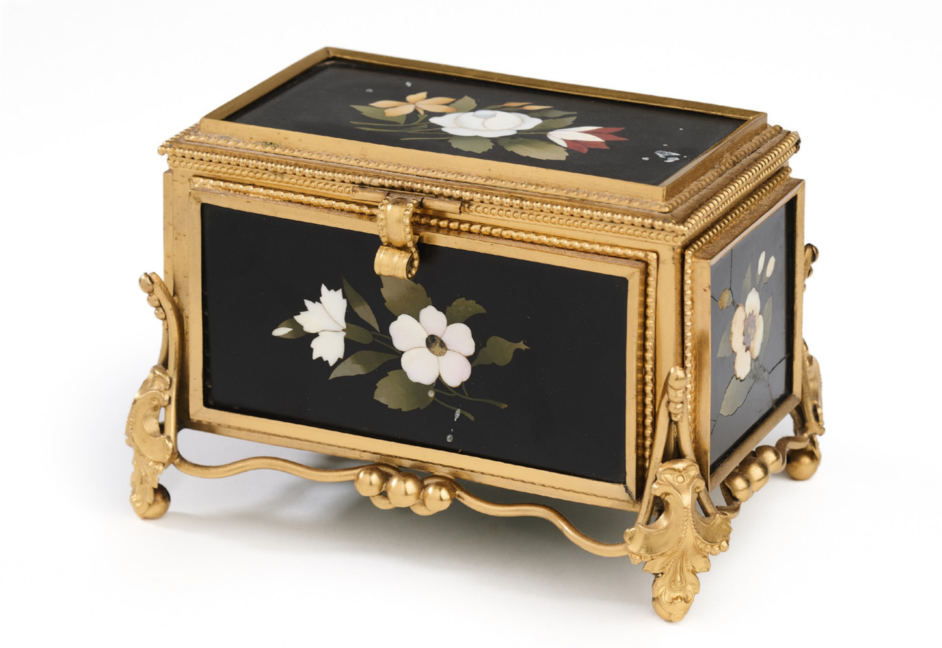
275

A FRENCH SILVER MINAUDIERE IMPORTED BY ASPREY CO. LTD. OF LONDON, CIRCA 1935

rectangular, with linear engine-turning to lid and base, the lid with contrasting gilt bands and gilt rectangle initialled MTP, interior lid mirrored, the interior base with narrow and longer lidded compartments similarly decorated with engine-turning and gilding, one narrow compartment concealing a detachable tray of two yellow enamelled recesses, centred by a leather lined section and fitted purse, import marked Asprey Co. Ltd., London, 1935, 17.5cm long, 573g all in excluding mirror and a powder cover, with its black velour carrying case stamped 'ASPREY / LONDON'

£500 - 800



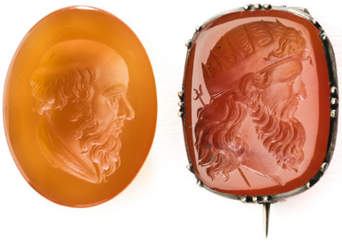


276

A FRENCH GILT-METAL SMALL CASKET WITH PIERTRA DURA PANELS, PARIS, LATE 19TH CENTURY

the black ground floral rectangular panels probably Italian, the gilt-metalwork with beaded borders, on stylised leaf panel feet, distressed cream silk lining, 12cm long

£300 - 400

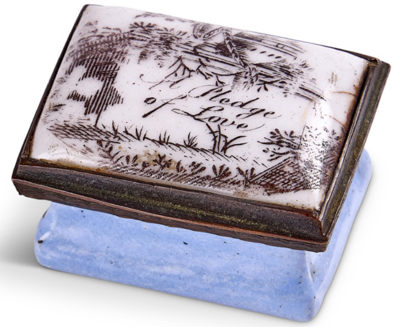


277

TWO CARNELIAN INTAGLIOS AFTER THE ANTIQUE, ITALIAN, EARLY 19TH CENTURY

one oblong carved with a profile of Neptune, 2.3cm long excluding later unmarked silver brooch mount, the other oval with a profile of Socrates, unmounted, 2.4cm long (2)

£300 - 400

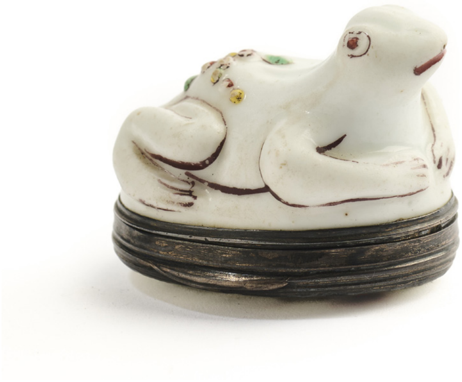


278

AN ENGLISH ENAMEL PATCH BOX, SOUTH STAFFORDSHIRE, CIRCA 1800

rectangular, the powder blue base with waisted sides, the lid decorated in black with a memorial and the legend 'A Pledge / of Love' on a white ground, metal hinge mounts, interior with white base and mirrored top, 3.8cm long

£80 - 120

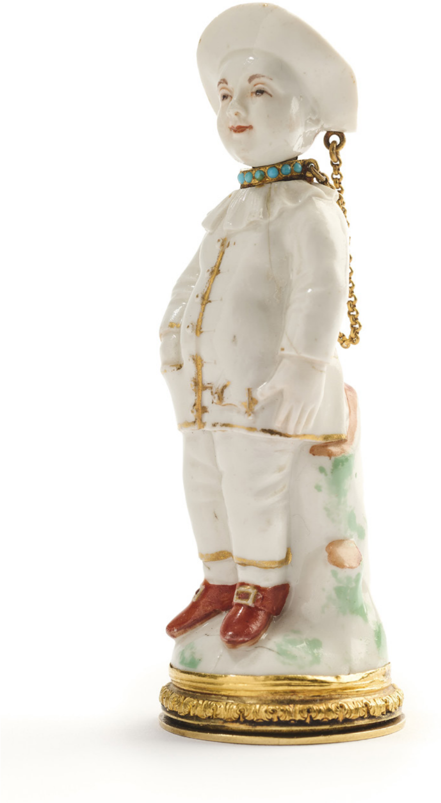


279

A ST CLOUD SILVER-MOUNTED SNUFF BOX, CIRCA 1740

modelled as a crouching frog, its back moulded with a flower sprig, enriched in a simple palette of iron red, green and yellow, the lid with similar moulded and painted ornament, the reeded silver hinge mount with indistinct discharge mark, perhaps Paris 1738-44, about 5cm long

£400 - 600



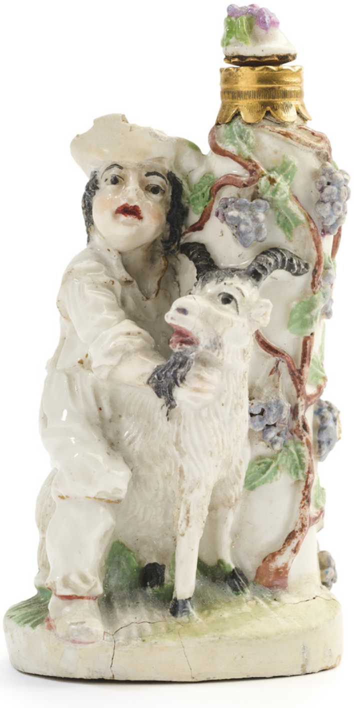
280

A GERMAN GOLD-MOUNTED PORCELAIN 'PIERROT' COMBINED SCENT FLASK VINAIGRETTE, PROBABLY FÜRSTENBERG, THIRD QUARTER 18TH CENTURY

modelled as a boyish Pierrot standing on a tree stump mound, his head as the stopper, the mounts of a turquoise-set collar chained to his hat, the circular base mount reeded above a band of leaves, the underside set with lapis lazuli and hinging open to reveal the vinaigrette grille, the underside of the porcelain decorated with a gilt butterfly, 8.5cm high

Another scent flask of the same model, gilded with the same butterfly but with differing mounts, is held by the Gardiner Museum in Toronto (No.G83.1.1059)

£600 - 800

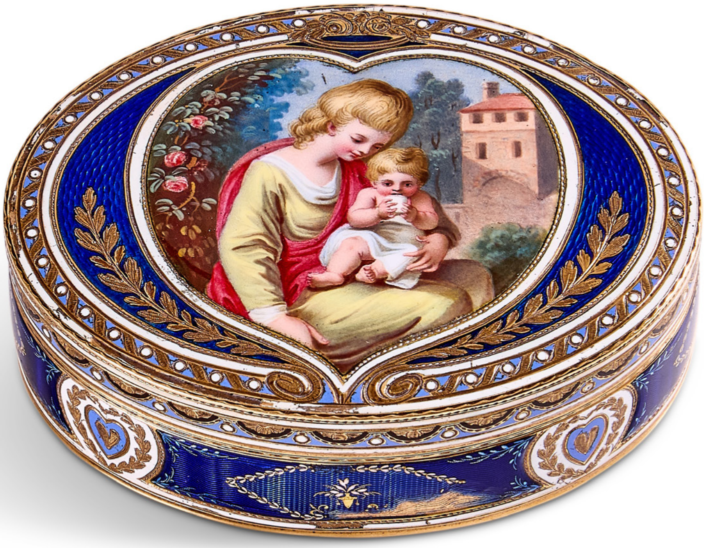


281

A KELSTERBACH PORCELAIN SCENT FLASK, CIRCA 1761-64

modelled as a boy riding a goat besides a column encrusted with fruiting vines, the gilt-metal neck mount chained to the mounted porcelain stopper, 8cm high

£200 - 300

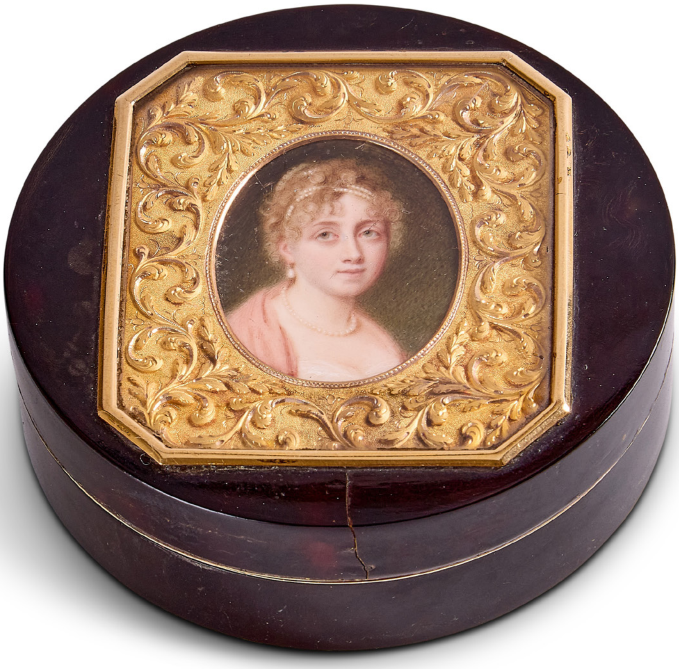


282

A SWISS GOLD AND ENAMEL SNUFF BOX, GUIDON, REMOND, GIDE ET CIE, GENEVA, 1792-1800

the lid painted en plein with a mother and child within a heart-shaped cartouche flanked by leafy gold sprays against a translucent blue ground, cerulean and white opaque enamel Vitruvian scroll border, the sides with silver and gold paillon decoration within heart-shaped dividers, the base with heart reserve inscribed 'Amitié', maker's mark only 'GR/G' under a crown to lid and poorly struck to base, 6.5cm long

£5,000 - 8,000



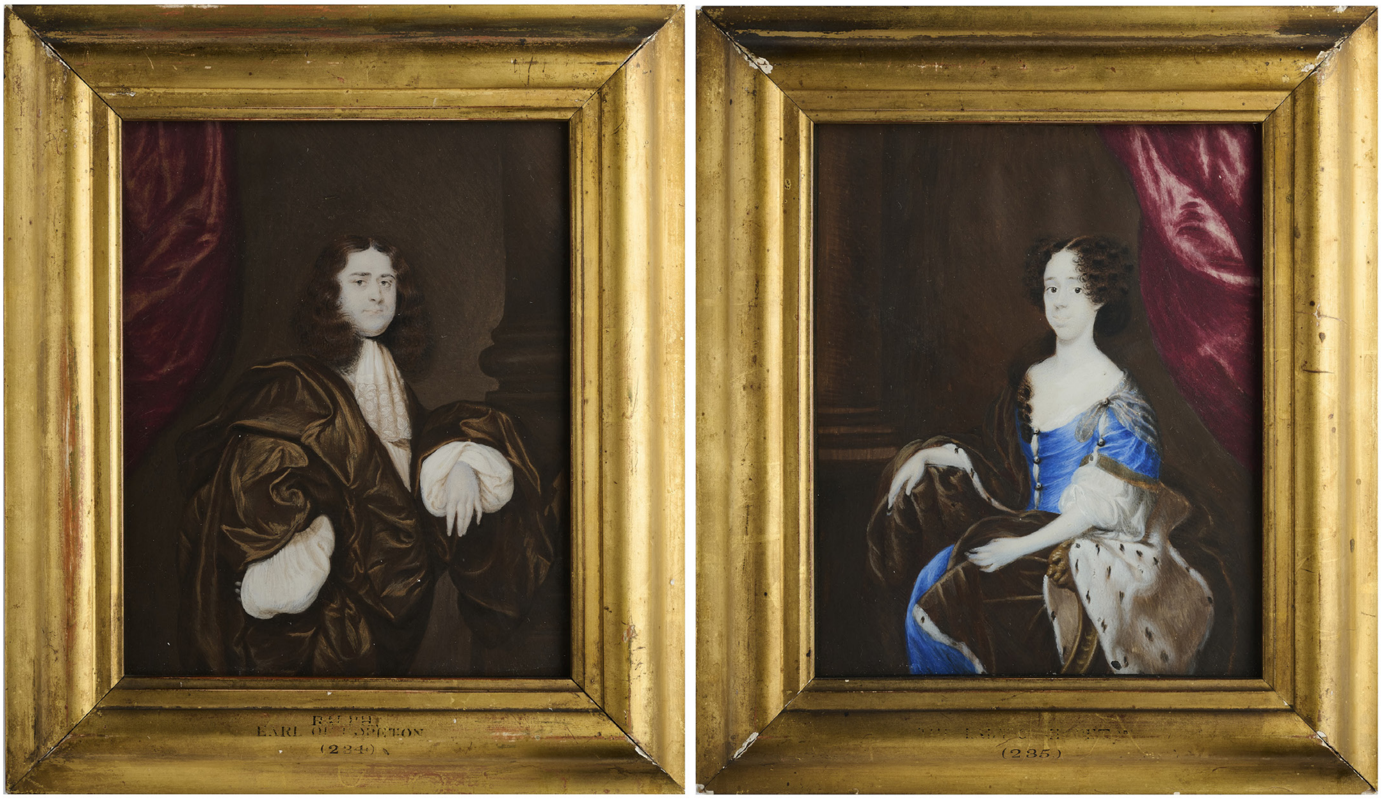
283 ◉

A RUSSIAN GOLD AND TORTOISESHELL BOITE A MINIATURE, MAKER'S MARK F.C.T., ST PETERSBURG, 1798

the contemporary oval portait miniature painted on ivory with a young lady with hair bound in pearls and wearing a pink shawl, framed in a glazed cut-cornered rectangular gold mount finely chased with foliate scrolls on a matted ground, the plain circular tortoiseshell box with gold lined interior with assay master Alexander Yashinov, maker's and town stamps to cover and base, 8cm diameter

Ivory Declaration Submission Reference: SA5V4QD3

£2,000 - 3,000



284

A PAIR OF PORTRAIT MINIATURES OF A LADY AND GENTLEMAN, ATTRIBUTED TO RICHARD GIBSON (1615-1690)

each opposing figure flanked by a burgundy drape and a column, he depicted three-quarter length in a bronze cloak, she seated in a blue dress and ermine-lined brown cloak, gouche on vellum, worn inscriptions to later moulded gilt and glazed frames 'RALPH / EARL OF HOPETON / (234)' and 'THE LADY OF HOPETON / (235)', images 17 x 14cm, overall 25 x 22cm

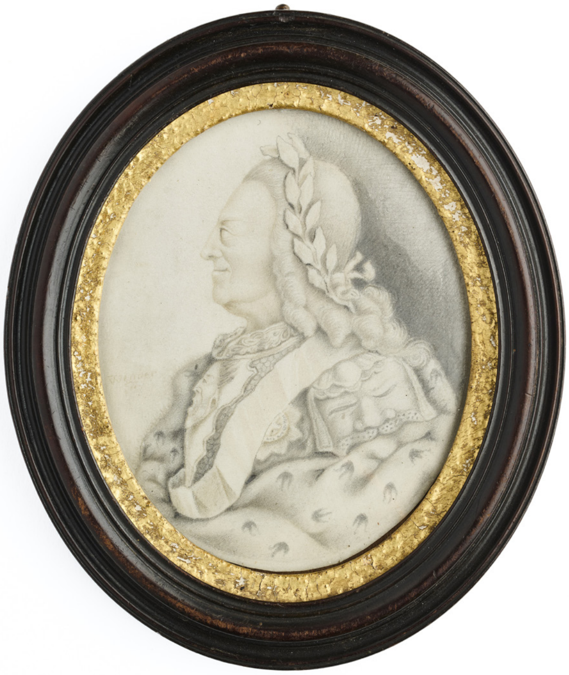
£600 - 800

285

A PROFILE BUST MINIATURE PORTRAIT OF GEORGE II, AFTER JOHN SIGISMUND TANNER (1705-1775), CIRCA 1740

depicted to dexter wearing a laurel wreath and the Garter badge and sash over richly chased armour with ermine trim, plumbago on paper, signed left 'Wender'(?), 12cm oval excluding textured giltwood slip and moulded ebonised frame with gilt-metal suspension ring

£300 - 500



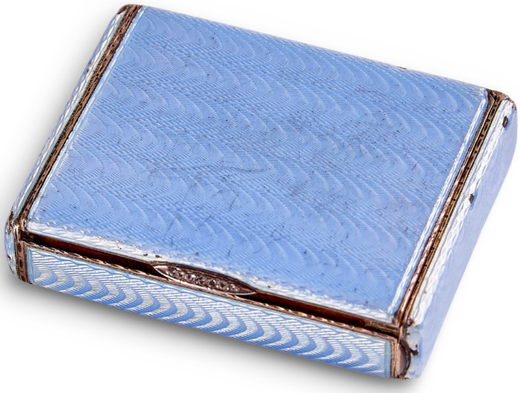
286

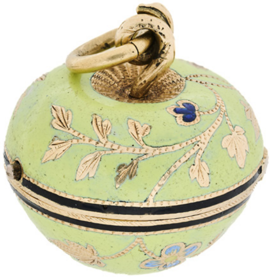
FABERGE: A SILVER-GILT AND ENAMEL MATCH BOX (VESTA CASE), WORKMASTER HENDRIK WIGSTROM, ST PETERSBURG, CIRCA 1912

rectangular, right side hinged to reveal strike panel, diamond set thumbpiece, enamelled in translucent powder blue over ruched engine-turning, interior lid inscribed in facsimile script 'X.mas 1916. / Love from / Benjamin.', stamped 'FABERGE', workmaster's mark, '88' zolotnik and St Petersburg, 1908-1917, import marked Fabergé, London, 1912, scratched inventory No.22893, 4.8cm long

Provenance: this box was sold from Fabergé's premises at 173 New Bond Street, London, to Benjamin Seymour Guinness (1868–1947) on 24 March 1916. Costing £10, it was obviously given as a Christmas present later that year, presumably to his wife, Bridget (née Williams-Bulkeley, 1871-1931). A scion of the banking branch of the Guiness family, Benjamin Guiness was pursuing numerous business interests in New York at the time of this purchase from Fabergé in London. Later the family were often in the south of France, developing a large farmhouse in Mougins, Le Mas Notre-Dame-de-Vie. This property was sold by their son Loel to Pablo Picasso in 1961, where the artist lived until his death.

£2,000 - 3,000



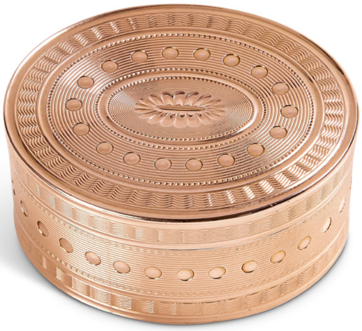


287

A GOLD AND ENAMEL VINAIGRETTE PENDANT, AUSTRO-HUNGARIAN, CIRCA 1870

apple form, the stalk curled to hold a suspension ring, engraved and champlevé enamelled with flower sprays on an apple-green ground, hinging open on a button either side of the black bands to a filigree grille, 580 standard mark, 1.8cm long excluding jump ring

£120 - 180

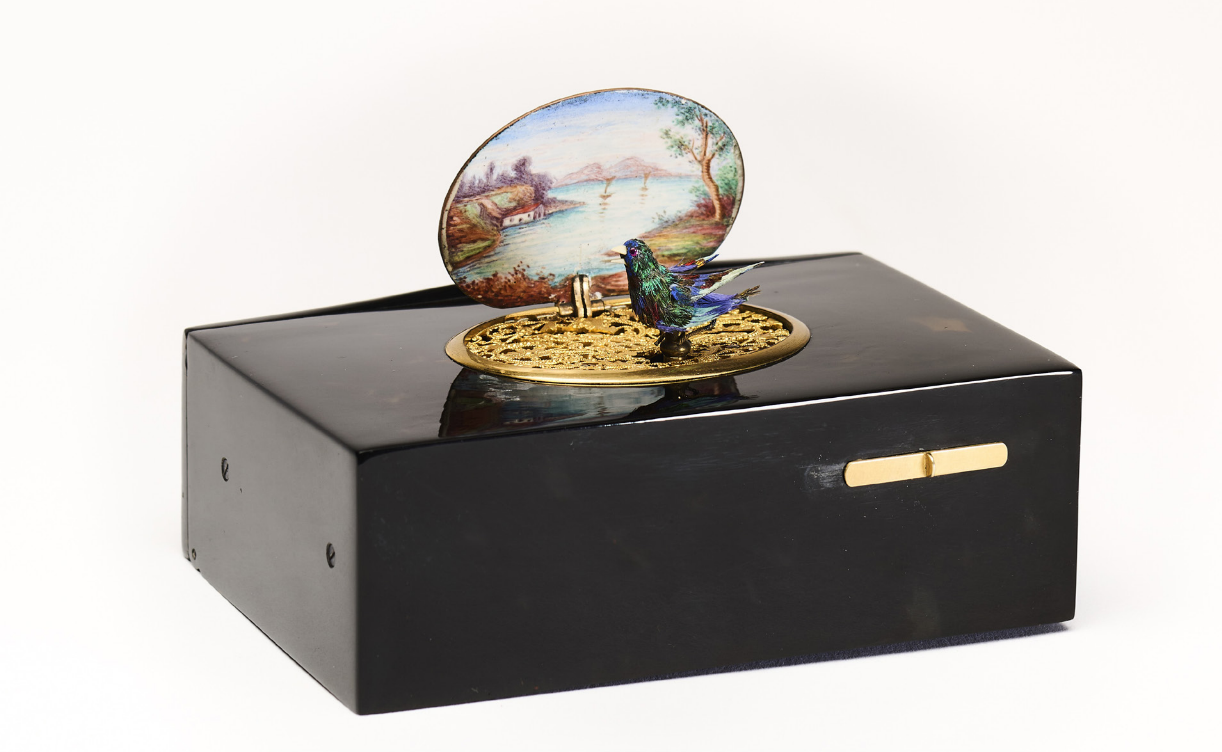


288

A GOLD SMALL SNUFF BOX, UNMARKED, PROBABLY SWISS, CIRCA 1800

oval, engine-turned banding and pellets, 4.2cm long, 23.8g

£800 - 1,200

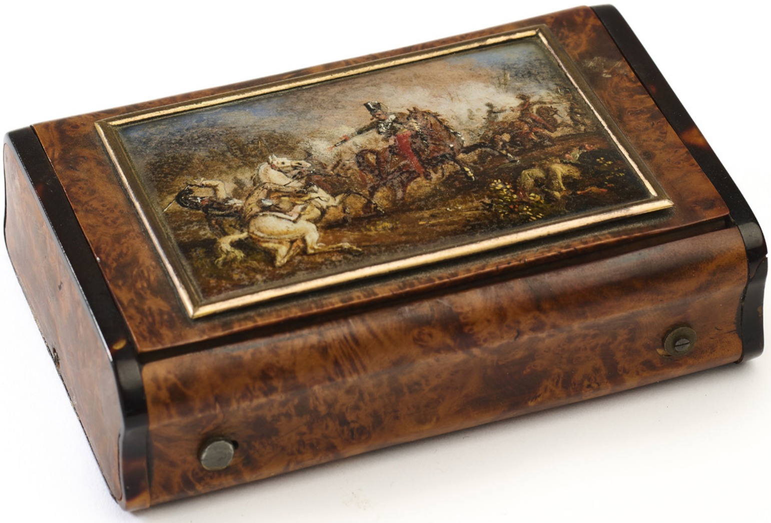


289 ◉

A FRENCH TORTOISESHELL SINGING BIRD BOX, BONTEMS, PARIS, EARLY 20TH CENTURY

the rectangular case with gilt-metal activation slide to front, hinged compartment to rear concealing an associated key, winding aperture to underside and gilt-metal framed enamelled oval lid painted either side with mountainous lakeland scenes, the going barrel movement driving the pirouetting bird of exotic natural feathers with flapping wings and moving beak and a multi-note song rising from beneath finely pierced and engraved scroll foliate panelled grilles, in a red leather and cream lined case gilt stamped for the retailer Louis Desoutter of London, tortoiseshell box 10cm long (3)

£1,000 - 2,000



290 ◉

A FRENCH BURR WOOD MUSICAL SNUFF BOX, PARIS, CIRCA 1830

the rectangular case rounded and incurved to front and back and banded to ends in tortoiseshell, the flush-hinged lid set with a fixé-sous-verre battle scene of a French cavalryman shooting at a cuirassier, interior with tortoiseshell lined lid, the base set with cylinder musical movement with sectional comb under a transparent and shaped horn cover, 9.3cm long

£500 - 800

291

A GEM-SET GOLD PROPELLING PENCIL, PROBABLY S. MORDAN & CO. FOR RETAIL BY GOLDSMITHS & SILVERSMITHS CO., LONDON, LATE 19TH CENTURY

cylindrical body engraved with stylised foliage highlighted with diamonds and sapphires (four stones lacking to top), twisting to release pencil from body but mechanism faulty, 4cm long including suspension ring, in its original fitted case

£150 - 250

292

A GOLD PILL BOX, UNMARKED, EARLY 20TH CENTURY

cut cornered rectangular, engine-turned around a rectangle engraved 'G.M' for Generis Mainwaring, 2.6cm long, 8.7g

Provenance: Generis Alma Windham Williams-Bulkeley (1889–1946), who married Sir Henry Stapleton Mainwaring, 5th Baronet (1878-1934) in 1913

£200 - 300

293

A GOLD CIGARETTE CASE, COHEN & CHARLES OF LONDON, 1918

of pocket-fitting form, plain excepting a crest engraved to one corner, 9 carat gold, 8cm square, 77.8g excluding elastic retainer

£1,500 - 2,000

294

TWO MONT BLANC MEISTERSTÜCK FOUNTAIN PENS, MODELS 149 AND 146, HAMBURG, CIRCA 1990

both of typical form with black resin bodies, gilt-metal hardware and screw-on caps, both etched to clip ring 'W.-GERMANY', the 'No.149' with 18 carat gold nib and serial number 'GB107881', 14.7cm long, the 'No.146' with 14 carat gold nib and serial number 'FB101077, 14.2cm long

£300 - 400

End of Sale

Next European sale November 2025

Closing for entries by end of September

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JEWELLERY & WATCHES

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Starting at 11am

OLYMPIA auctions

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Alternative telephone
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Lot no.	Lot description	£ Cover bid

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4TH JUNE 2025 | Viewing 1-3 June

INDIAN, ISLAMIC, SOUTH EAST ASIAN & HIMALAYAN WORKS OF ART

11TH JUNE 2025 | Viewing 8-10 June

FINE PAINTINGS, WORKS ON PAPER & SCULPTURE

25TH - 26TH JUNE 2025 | Viewing 22-24 June

FINE ANTIQUE ARMS, ARMOUR & MILITARIA

5TH - 14TH SEPTEMBER 2025

PRIVATE COLLECTION OF SILVER SMALLWORK

10TH SEPTEMBER 2025

JEWELLERY & WATCHES

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